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ABSTRACT

The Maine Folklife Center is a division of the University of Maine (Orono) College of Liberal Arts and Sciences, and helps the University fulfill its mission of teaching, research, and public service. The Maine Folklife Center offers courses in folklore, oral history, and public history. This curriculum guide can help teachers fulfill the Maine Department of Education Learning Results, many of which call for primary research and the understanding of individual lives in an historical context. Specifically, the guide presents an introduction to using the Center and four units: (1) conducting oral histories; (2) games; (3) the lumbering life, "Investigating Traditional Work"; and (4) "Romance and Reality." Each of the units may be used with students from grades 4 to 12. The games unit is more appropriate for younger students. Activities in the units are sequentially organized, and, if followed in order, lead to a deeper understanding of the topic. The units may be part of a Maine studies or state history curriculum, part of a research and thinking skills curriculum, or part of an English curriculum. The units are interdisciplinary and are designed to promote the integration of the disciplines. Each unit provides guidelines and activities to prepare students for conducting primary research in their own communities using oral history and other hands-on methods. (BT)

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Hot Biscuits and Shanty Boys:

Veazie Grammar School 1927

The Maine Folklife Center Curriculum Guide

by Irene Jackson

1998

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The Maine Folklife Center
Curriculum Guide

by Irene Jackson
1998

Maine Folklife Center

The Maine Folklife Center is a division of the College of Liberal Arts and Sciences at the University of Maine, and helps the University fulfill its mission of teaching, reasearch, and public service. The Maine Folklife Center staff offers courses in folklore, oral history, and public history through the Departments of Anthropology and History.

We are supported by the University of Maine, the Higgins Foundation, the Maine Community Foundation, the Maine Humanities Council, the Stephen and Tabitha King Foundation, and the National Endowment for the Humanities. We also receive support from major private donors and members.

Northeast Archives

Since 1958, when the Northeast Archives of Folklore and Oral History was established, hundreds of students, teachers and others have used the Archives' thousands of tape recordings, transcripts, manuscripts and photographs to help them understand and appreciate the folklore and history of our region. Over the years, University of Maine students, faculty, and numerous independent researchers have contributed materials to the Archives, which has become one of the .nation's strongest collections of regional folklife.

Publications

For those who want to read more about Maine folklife, the Maine Folklife Center publishes *Northeast Folklore*, an annual monograph series which is the University of Maine's oldest scholarly journal. Each year, the volume may focus on stones, songs, popular beliefs, and other oral traditions of the region, a biography, an autobiography, or a special study of the area's folklife.

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Maine Folklife Center Curriculum Guide
Introduction

The *Maine Folklife Center Curriculum Guide* is a way to bring life into Maine Studies curricula by personalizing history and creating new connections between students and their communities. The guide is geared to help teachers fulfill the *Maine Department of Education Learning Results* (July, 1997), many of which call for primary research and the understanding of individual lives in an historical context. Specifically, the guide presents an introduction to using the Maine Folklife Center and four units: one on conducting oral histories, one on games, and two on the lumbering life. The games and lumbering units are based on selections from the Northeast Archives of the Maine Folklife Center, including transcripts of oral histories, photographs, songs, and excerpts from folklore collections gathered by students. Accompanying the guide is a short cassette tape of lumbering songs. Each unit provides guidelines and activities to prepare students for conducting primary research in their own communities using oral history and other hands-on methods.

Each of the units may be used with any grade level from grade four up to grade twelve. The Games Unit is more appropriate for younger students. The Lumbering Units are designed with middle and high school students in mind, but younger students may do well with many of the activities in these units. It is not necessary to complete every activity in a unit. However, the activities are sequentially organized and, if followed in order, should lead to a deepening of understanding of the topic. The aim of these units is to help students to become successful researchers, critical thinkers, and articulate communicators. The units may be part of a Maine Studies or history curriculum, part of a research and thinking skills curriculum, or part of an English curriculum. The units themselves are interdisciplinary and are designed to promote the integration of disciplines.

State Of Maine *Learning Results* Links to the *Maine Folklife Center Curriculum Guide*

The lessons offered in this guide are linked to the State of Maine *Learning Results* (July, 1997). Selected matching objectives between the Learning Results and the lessons are listed below. Most of the matches are in the content areas of English Language Arts and Social Studies. However, some less expected matches can be found in content areas of Health and Physical Education, Mathematics, Visual and Performing Arts, and Science and Technology. A single lesson may serve a variety of objectives in a variety of content areas. We suggest that teachers take an interdisciplinary approach in using these lessons, encouraging students to apply knowledge and skills across content areas.

Social Studies

General Students can further enhance their knowledge of the worlds around them by using ***local communities as extended classrooms;*** *they can learn to build on that knowledge and on their knowledge of history to construct insights into the future.*

All four units include lessons on interviewing members of the community in order to gain new knowledge and perspectives. Here are some examples of lessons using this technique:
Oral History (entire unit)

Games Unit
Activity *#5:* Collecting Traditional Games from Students
Activity #6: Collecting Games from Older People

Lumbering Unit I
Activity #9: Traditional Work Interview
Activity #10: Woods Work Interview

Lumbering Unit II
Activity #18: Woods Work Interview

History. Chronology

Elementary Grades 3-4 Place in chronological order significant events, groups, and people the history of Maine.	All four units emphasize an awareness of chronology and encourage students to note differences between the past and present in Maine.
Middle Grades 5-8 Describe the effects of historical changes on daily life.	All four units focus on the daily life of ordinary people. The **Lumbering** Units look closely at the effects of historical change on ordinary people, particularly in the areas of technology and work.
Secondary Grades Identify and analyze major events and people that characterize each of the significant eras in the United States and world history.	The **Lumbering Units deal** with some important themes relating to *Development of the Industrial United States, 1865-1914,* a suggested era of study in the *Learning Results.* See especially **Lumbering Unit I** Activity # 8: Understanding and Evaluating a Perspective on Traditional Work Activity #11: Want Ads Activity #12: Essay on Traditional Work **Lumbering Unit II** Activity #19: Machine and Man Activity #20: Essay on the Good

History. Historical Knowledge, Concepts, and Patterns

Elementary Grades 3-4 Make connections between and among events in their personal lives and those occurring in the community	All of the units encourage students to make personal connections with the subject matter. Some examples: **Games Unit** Activity #2: Store-bought or home-made? **Lumbering Unit I** Activity **#1:** Starting to Think About Traditional Work Activity #8: Understanding and Evaluating a Perspective on Traditional Work **Lumbering Unit II** Activity #7: Living and Working Together Activity #8: Entertainment
Middle Grades 5-8 Demonstrate an understanding of selected themes in Maine, United States, and world history (e.g. revolution, technological innovation, migration).	The **Lumbering Units** are particularly relevant to learning about the theme of technological innovation.
Secondary Grades Demonstrate an understanding of enduring themes in history.	*Technology and innovation* is one of the *enduring themes* listed in the *Learning Results.* The **Lumbering Units** encourage students to develop ideas about this theme.

History. Histori cal Inquiry, Analysis, and Interpretation.	
Elementary Grades 3-4 Identify changes currently occurring in their daily lives and compare these to changes in daily life during a specific historic era.	All the units encourage such comparisons. Example: **Games Unit** Activity #2: Store-bought or home-made?
Middle Grades 5-8 Use a variety of primary and secondary sources to identify and support a point of view on a controversial historical topic.	The *Maine Folklife Center Curriculum Guide* provides a selection of sources not readily available elsewhere including transcripts of oral history interviews, photographs, and songs. It also encourages students to gather their own information from primary sources through interviews. The lessons listed below require students to *support a point of view* using these sources: **Lumbering Unit I** Activity #8: Understanding and Evaluating a Perspective on Traditional Work Activity #12: Essay on Traditional Work **Lumbering Unit II** Activity #20: Essay on the Good Ol' Days
Secondary Grades Examine and analyze primary and secondary sources in order to differentiate between historical facts and historical interpretations, and to support or reject historical hypotheses.	The *Maine Folklife Center Curriculum Guide* encourages students to analyze a variety of sources. The following activity involves comparison of different types of sources: **Lumbering Unit I** Activity #2: Comparing a Transcribed Interview to a History Text This activity may also be used in **Lumbering Unit II.**

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Economics. Economic Systems of the United States *Elementary grades 3-4 Explain how the economy of Maine affects families and communities.*	**Oral History** projects are apt to touch on economic circumstances of individuals and families. The **Lumbering Units** also specifically address the effects of economic changes.
Middle grades 5-8 Explain the impact that major events and technological advancements have had on the Maine economy and predict future economic trends and career opportunities.	Again, both **Lumbering Units** address these topics. See especially
Economics. Comparative Systems *Middle Grades 5-8 Describe the characteristics of traditional, command, market, and mixed economic systems.*	**Lumbering Unit I: Investigating Traditional Work** addresses features of a traditional economy in Maine before the mechanization of lumbering.
Secondary Grades Compare strengths and weaknesses of the market economy with other economic models, using broad societal goals, such as freedom, equity, security, employment, stability, and economic growth.	Both **Lumbering Units** invite comparison of traditional economies and market economies within the context of the experience of lumbermen. For assignments involving comparisons, see especially **Lumbering Unit I** Activity #1: Starting to Think About Traditional Work Activity #12: Essay on Traditional Work **Lumbering Unit II** Activity #20: Essay on the Good Ol' Days

Visual and Performing Arts:

Cultural Heritage *General. Students will understand the cultural contributions (social, ethical, political, religious dimensions) of the arts, how the arts shape and are shaped by prevailing cultural and social beliefs and values, and recognize exemplary works from a variety of cultures and historical periods.*	
Elementary Grades 3-4 Demonstrate an understanding of the roles of visual and performing artists in various settings and cultures. Example: Identify the different kinds of music used in Maine such as sea chanteys or music of the Abenaki, the lumbermen, or the textile mills, etc.	**Lumbering Unit II** contains several activities dealing with lumbering songs: Activity #8: Entertainment Activity *#9: The Jam on Gerry's Rock* Activity #10: *Larrigans, The Shanty Boys, The Shantyboy 's Alphabet* Activity #11: Writing a Work Song Activity #12: Changes in Songs
Middle Grades 5-8 Identify how the factors of time and place (such as climate, resources, ideas, and technology) are reflected in visual and performing arts.	See the activities listed above on lumbering songs.
Secondary Grades Analyze common characteristics and purposes of various visual and/or performing art works across time and among cultural and social groups, and explain how these characteristics and purposes fulfill social, religious, or ceremonial functions in a particular cultural and historical context. Example: Explain the relationship between the social climate of the 1960's and the social dances of the time.	See the activities listed above on lumbering songs.

English Language Arts

Process of Reading *Elementary Grades 3-4 Determine the meaning of unknown words by using a dictionary, glossary, or other reference sources.*	See **Lumbering Unit I** Activity #4: Understanding the Words in theExcerpt Activity #5: Investigating Unknown Words. Note: These activities can also be used in **Lumbering Unit II.**
Elementary Grades 3-4 Read a variety of narrative and informational texts independently and fluently.	The **Games Unit** offers some unusual informational texts. The **Lumbering Units** offer narratives that are also outside of students' usual reading experience.
Middle Grades 5-8 Summarize whole texts by summarizing important and representative passages.	**Lumbering Unit II** Activity #6: Feelings About Woods Work focuses on the skill of summarizing.
Middle Grades 5-8 Explain orally and defend opinions formed while reading and viewing.	**Lumbering Unit I** invites students to form opinions about traditional work and to modify and defend those opinions orally based on the readings. See particularly: Activity #1: Starting to Think About Traditional Work, Activity #7: Identifying Aspects of Traditional Work, Activity #8: Understanding and Evaluating a Perspective on Traditional Work, Activity #12: Essay on Traditional Work. See also **Lumbering Unit II,** in which students discuss the romance and reality of lumbering, especially: Activity #7: Living and Working Together Activity #20: Essay on the Good Ol' Days. Most writing assignments in the *Curriculum Guide* suggest the use of discussion as a prewriting activity.

Middle Grades 5-8 Generate and evaluate the notes they have taken from course-related reading, listening, and viewing.	See **Lumbering Unit I** Activity #3: Taking Notes. Note: This activity may also be used in **Lumbering Unit II.**
Secondary Grades Use the context of a work to determine the figurative, idiomatic, and technical meanings of terms.	See **Lumbering Unit I** Activity #4: Understanding the Words in the Excerpt Activity *#5:* Investigating Unknown Words, Activity #6: Understanding Sentences in the Excerpt. Note: These activities may also be used in **Lumbering Unit II.**
Secondary Grades Find the meaning of relatively uncommon technical terms used in informational texts.	See activities listed directly above.
Language and Images *Elementary Grades 3-4 Identify the social context of conversations and its effect on how language is used.*	The **Oral History Unit** focuses on a special kind of conversation: the oral history interview. Through the process of preparing for and conducting their interviews, students become more aware of the language they and others are using. **Lumbering Unit I** Activity #2: Comparing a Transcribed Interview to a History Text focuses on differences between oral and written language.
Middle Grades 5-8 Understand factors that commonly affect language use and change.	See **Lumbering Unit I** Activity #5: Investigating Unknown Words.
Secondary Grades Demonstrate understanding of the history of and changes in the English language by explaining examples.	See activity listed directly above.
Informational Texts Elementary Grades 3-4 Summarize informational texts.	See **Games** Activity #1: Illustrating Games from theNortheast Archives See **Lumbering Unit II**Activity *#9: The Jam on Gerry's Rock*Worksheet A
Middle Grades 5-8 Identify useful information organizing strategies	See **Games** Activity #7: Reflecting on the Book of Games See **Lumbering Unit I** Activity #3: Taking Notes

Secondary Grades Use discussions with peers as a way of understanding information	All the units and nearly all the activities utilize peer discussion.
Secondary Grades Analyze and synthesize the concepts and details in informational texts	**Lumbering Units I and II** require extensive analysis and synthesis of information found in the interview excerpts and songs. See the culminating essays in each unit, **Lumbering Unit I** Activity # 12: Essay on Traditional Work and **Lumbering Unit II** Activity # 20: Essay on the Good Ol' Days.
Processes of Writing and Speaking	
Elementary Grades 3-4 Give Accurate Directions	Giving accurate directions is a focus of the **Games Unit. See Games Unit** Activity #3: Playing Games from the Northeast Archives Activity #4: Inventing Games Using Found Materials, Activity *#5:* Collecting Traditional Games from Students, Activity #6: Collecting Games from Older People.
Stylistic and Rhetorical Aspects of Writing and Speaking	
Elementary Grades 3-4 Write pieces and make remarks that begin to use descriptive language that clarifies, enhances, and develops ideas	See **Games Unit** Activities 4, 5, and 6 which require descriptions of games. See **Lumbering Unit I** Activity #13: Describing the Atmosphere and Activity #14: Watching a River in Spring.
Elementary grades 3-4 Write essays and make remarks that clearly state or suggest a central idea and provide supporting details	See **Lumbering Unit I** Activity # 12: Essay on Traditional Work and **Lumbering Unit II** Activity # 20: Essay on the Good Ol' Days.

Middle Grades 5-8 Write essays and deliver oral presentations which identfy a clear topic and reliably support that topic.	**See Lumbering Unit I** Activity # 12: Essay on Traditional Work and **Lumbering Unit II** Activity # 20: Essay on the Good Ol' Days.
Secondary Grades Write pieces and deliver oral presentations that effectively use descriptive language to clarify, enhance, and develop ideas.	See **Lumbering Unit I** Activity #13: Describing the Atmosphere and Activity #14: Watching a River in Spring.
Research-Related Writing and Speaking	
Elementary Grades 3-4 Ask and seek answers to questions.	All the units require students to conduct interviews for which this skill is required. The **Oral History Unit** focuses on developing this skill.
Elementary Grades 3-4 Use print and non-print resources to gather information on research topics.	All units require the use of interviews, a non-print resource.
Elementary Grades 3-4 Demonstrate initial understanding of how to cite sources.	See **Games Unit** Activity #4: Inventing Games Using Found Materials Activity #5: Collecting Traditional Games from Students Activity #6: Collecting Games from Older People. Each of these requires students to record the sources of information they collect.
Middle Grades 5-8 Collect and synthesize data for research topics from interviews and field work, using notetaking and other appropriate strategies.	The **Oral History Unit** focuses on developing interviewing skills. All the other units require use of these skills.
Middle Grades 5-8 Use available catalogs to locate materials for research reports.	See **Using the Maine Folklife Center.**
Middle Grades 5-8 Make limited but effective use of primary sources when researching topics.	All units require students to use primary sources.

Middle Grades 5-8 Explain the importance of primary sources in evaluating the validity and reliability of collected information.	All units require students to use primary sources to gain new perspectives on topics.
Secondary Grades Record significant information from events attended and interviews conducted.	All units require students to record significant information from interviews.
Secondary Grades Make extensive use of primary sources when researching a topic and carefully evaluate the motives and perspectives of the authors.	All units require extensive use of primary sources. For the skill of evaluation, see especially **Lumbering Unit I** Activity #8:Understanding and Evaluating a Perspective on Traditional Work

Health and Physical Education

Personal and Social Interaction

Elementary Grades 3-4 Demonstrate appropriate communication skills in a variety of physical activities and describe how these skills can enhance group/team cooperation and effort	See **Games Unit** Activity #3: Playing Games from the Northeast Archives.

Mathematics

Discrete Mathematics

Elementary Grades 3-4 Create and use organized lists, tree diagrams, Venn diagrams, and networks.	See **Games Unit** Activity #7: Reflecting on the Book of Games

Using the Maine Folklife Center

The Maine Folklife Center is located in 5773 South Stevens Hall at the University of Maine in Orono, Maine. The hours are Tuesday, Wednesday, and Thursday 8:30 to 4:30 or by appointment. (207) 581-1891, folklife@maine.edu. Calling ahead is recommended.

The Maine Folklife Center is a resource for many types of research including genealogy, folk culture, history, and regional studies of Maine and the Canadian Maritimes. It houses the Northeast Archives of Folklore and Oral History. These archives represent the efforts of many students and scholars to add to our knowledge of our communities and culture. Materials encompass a wide range of topics including: folksongs of Maine and the Maritimes, traditions of the Maine lumber woods and river drives, Native American legends and beliefs, traditional medicine, women in the Depression Era and World War II, Maine's labor history, coastal and maritime occupations, and textile folk arts and artists. Accessions in the archives consist of tape-recorded interviews, transcripts of those interviews, photographs, recorded and transcribed songs, and videotapes. All of these materials are available to the public for research. Most materials except the videotapes can be copied for the cost of reproduction. (Some might be restricted).

The best way to approach research at the Maine Folklife Center is to begin with one of our indexes. Material in the Northeast Archives is indexed in the following ways:

Subject Index:

The subject index is contained in *The Northeast Archives of Folklore and Oral History: a Catalog of the First 1800 Accessions* and *The Northeast Archives of Folklore and Oral History: A Catalog of Accessions 1801* 2292. A sample page from the subject index lists the following:

Aroostook Cty, Oral History Project
Aroostook War
Artifacts
Artists
Athletes
Auctions or Auctioneers
Autographs
Aviation History
Axehandles

Balloons and Balloonists
Bangor Hydro Co.
Baseball
Baskegan Co.
Batteaux (s.a. Riverdriving)
Baxter Sate Park
Bean Hole Beans
Bear Stories
Bees and Beekeeping
Beliefs or Superstitions (unsorted category)

As you can see the list is quite eclectic. It includes places, objects of various sorts, ideas, art forms, historical events, and more. The subject index is useful if you have a particular topic you wish to research. The index will give you the accession numbers of the holdings in the Northeast Archives.

Before looking at the holdings themselves, you may wish to look up the accession number in the catalog. For example, let's say you want to know how to make bean hole beans. If you look under **Bean Hole Beans** you will get the following accession numbers: **4,1358, 1366, Ives: 57.2**

You can find each of these numbers in the Northeast Archives Catalog. The Ives Collection is part of a special collection of Dr. Edward Ives's work. This work is catalogued somewhat differently than the other accessions but is equally easy to find. Accessions are listed in order of number in the catalog as follows:

4 Appleby, Elsie. (CP 180) Spring 1962. Maine: Island Falls, Mt. Chase, Warren, Ashland. 71 pp. ms. Folk heros: Levi May, Emi Lee; skip-rope verses; tall tales; jokes; ghost stories; woods stories; poaching stories.

The abbreviation **CP 180** *indicates that this is a paper written for a course at the University of Maine, Comparative Literature 180.*

1358 Kodish, Debora. Maine Folklife Survey. Summer 1980. Maine: Topsfield. 14 pp. Tape: Video, 1 1/2 hrs. w/ cat. Interview with Evelyn "Abby" Bean about preparing bean hole beans, doughnuts, pies; photos, **P**3855-**P**3877. **V-5, V-6, V-7**

This looks like an exciting find. **V** *means video.* **P** *means photograph. So you could probably get a vivid sense of the bean hole process from this accession.*

1366 Ives, Edward D. Summer 1980. Maine: Argyle. 11 pp. Tape: Video, 1 1/2 hrs. w/ brief cat. Video recording of Ernest Kennedy preparing and cooking bean hole beans for family reunion. V-12, **V13, V-14**

Again, it might be especially instructive to view bean hole cooking on video.

Ives 57.2 Interview with Irving G. Frost and his brother, Clare, Bar Harbor, ME, Feb. 9, 1957. Life as a woods man on the Union River; information about Larry Gorman; recites and sings songs; summer work in the woods; pay for woods work and prices paid for wood; many lumbering terms discussed; camp layout discussed, also interior; camp entertainment; discussion of bean hole beans. 83 pp. [AFS 14, 781]. **T163**

The information in brackets indicates that this accession is also on deposit with the Archive of Folk Culture, American Folklife Center Library of Congress, Washington, D.C. The notation **T** *stands for Tape, this accession is on reel-to-reel tape, so you could listen to the interview if you wished. It looks as though this accession gives a good sense of the context of Maine lumber camps in which bean hole beans were traditionally cooked.*

You may choose to look at all or only some of the accessions after reading their descriptions. Each of these accessions can be found in written form in the Northeast Archives. The written document may be a very bri ef catalog of the tape or video, or it may be a complete transcript. Facilities are available at the Maine Folklife Center for reading transcripts, listening to reel-to-reel tapes and cassettes, and for viewing videos.

Good luck with your bean hole bean supper

Abby Bean making doughnuts, Topsfield, ME, 1980. Maine Folklife Center P3866

Place-Name Index:

Perhaps you are researching your town. In this case the Place-Name Index in the Accessions catalog will be particularly helpful. This index lists all accessions in which a particular place name is mentioned. For example, if you want look up your hometown of South Berwick, Maine, you will get a listing of several accessions and the page numbers on which the place name is mentioned: **535**: 9, 16, 18, 19; **659**: 1, 2, 6, 7, 18; and so on. For the town of South Berwick, sixteen accessions are listed with a total of twenty-eight page numbers. That's twenty-eight references that may give you new insights on your town's past. Some less known places are listed in the Place-Name Index including Smutty-Nose Island (Kittery) and Grand Lake Hill (Danforth). Perhaps you'd like to know more about the islands, streams, hills, or mountains in your area. These listings might be a good place to start.

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Photographic Index:

This index provides information on photographs listed in the general catalog. For example, you can look up the photographs listed in accession number 1358 found in your bean-hole supper search. Under photographs 3855-3877, you will find the following information:

SUBJECT: COOKING
CONDITION: GOOD
TIME PERIOD: 1980
DESCRIPTION: ELDERLY WOMAN MAKING DOUGHNUTS, PIES, BISCUITS, BEAN HOLE BEANS
ADDITIONAL INFORMATION: ABBY BEAN, TOPSFIELD, MAINE

You may then decide to look at the actual photographs.

The photograph index can be particularly helpful in research about your town. If you find an accession in your place-name search that lists photographs, you can find descriptions of the photographs in the photograph index. Perhaps you will find a picture of that old house on the corner that burned down fifty years ago and is now just a cellar-hole. Perhaps you will see Main Street during the horse-and-buggy days.

The photograph shelflist includes a **Photographic Subject Index.** This index is useful for finding photographs of particular subjects. For example, you may want to know what an eel trap looks like. In the photograph subject index you can find: EEL TRAP 532-533. You canlook at photocopies of the photos in a binder.

The numbers indicate two photographs showing eel traps. The subject index also lists more general topics, such as BOAT BUILDING and FISHING.

Personal-Name Index

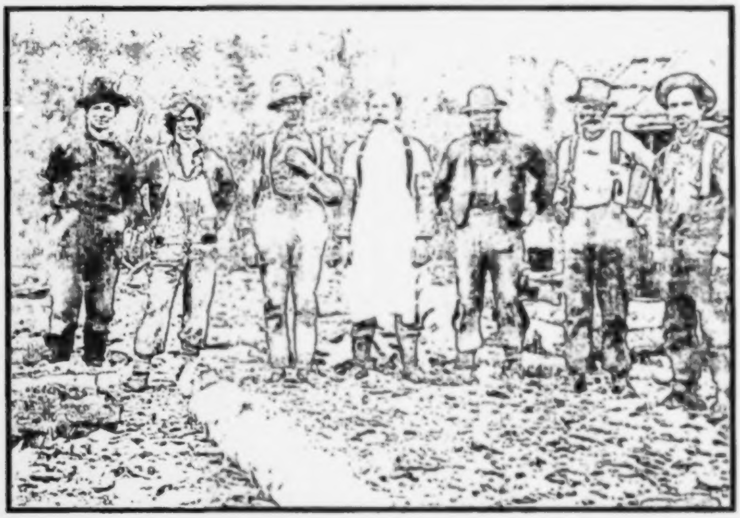
Another popular topic for research is family history or genealogy. The Maine Folklife center maintains a Personal-Name Index that can help you to find mention of your relatives or anyone of interest to you in our accessions. Each Personal-Name listing gives the numbers of all accessions and page numbers that include mention of a person. For example, if you look up your great-aunt Kay, you may find JALBERT, Kay (Round Pond), and the following listings: **713**: 39 and **803**: 30, 31. You may then read these accessions for information about your great-aunt.

Song Index

Perhaps you half-remember a song your grandmother sang, or perhaps your class in school is learning about folksongs. The Song Index can be of use to you. All the songs collected in the Northeast Archives are listed by title in the Song Index. There are over three thousand. Here's one listing:

TITLE OF SONG: "A Legend of the St. John River"
LOCATION IN ARCHIVES: 271.41-271.45
SINGER/INFORMANT: Earl Atkinson
FROM: St. Stephen, New Brunswick
DATE: July 17, 1965
COLLECTED BY: Gladys McLaughlin
NUMBER OF STANZAS: 18 with 4 lines each
REMARKS: Informant learned song while a cook in lumber camp along the Charlo River

As you can see in the above example, some listings provide information about how the song was collected. Many of the songs are on tape and available for listening at the Maine Folklife Center. Most audio tapes can be copied for a small fee.



Camp cook in the middle of river driving crew at Wassataquoick River posing in front of camp, circa 1910.
Maine Folklife Center P314

Oral History Unit Introduction

Oral history is a way of adding to our historical knowledge through the spoken experiences of ordinary people. It's a method of preserving experiences that would otherwise be lost to the historical record. Oral history gives us a sense of the daily experiences of people--experiences which are often left out of history texts. What was it like to drive a team of horses through the snow in the days before snow plows? What was it like to attend a one-room schoolhouse in rural Maine?

In addition to filling in blanks in our historical knowledge, oral history gives us stories rich with the emotions and humor of the story-tellers. Oral history provides a link between disciplines, between the English domain of studying stories and the social studies domain of studying information about our communities and our past.

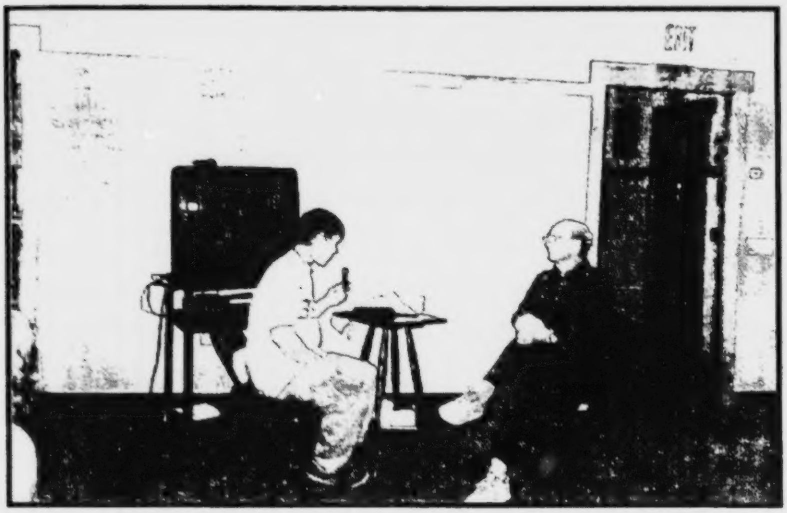
Typically, oral histories are conducted through the process of a tape-recorded interview. The person chosen to be interviewed is called an informant. Informants may be chosen for their knowledge on a particular topic, such as working in a blueberry packing plant, or for more general reasons. Perhaps the informant is a relative of the interviewer. Perhaps the informant is one of the oldest residents of a town and can shed light on the way things used to be. Not all oral history informants are senior citizens. Young or middle-aged people may be excellent informants. Part of the process of oral history is taking the present experiences as well as the memories of informants and turning them into material that can be listened to or read by others. Conducting oral history research gives us a vivid sense of how the present quickly becomes the stuff of historical research.

Once the interview is tape-recorded, it may also be transcribed. This makes the interview even more useful for future research. Archives, such as the Northeast Archives of the Maine Folklife Center preserve both tapes and transcripts of oral history interviews for use by researchers. As we have demonstrated in the previous section, using the indexes can provide access to information such as the genealogy of the Jackson family of Eddington, or the history of a logging operation along the Penobscot River.

This curriculum guide uses excerpts from the transcripts of taped interviews to give your students insights into the daily lives of Maine people. We also hope that your students will become engaged in collecting oral histories themselves. One of the great things about oral history is that it is a research process easily made accessible to students. With the proper preparation students can become involved in collecting and preserving the history of their community. This type of hands-on learning experience is highly memorable for students, giving them a sense of being vitally engaged in their own education and in the life of their city or town.

To get a glimpse into how one student oral history project is being conducted, read on about The Oral History Initiative in Milbridge, Maine.

Professor Edward D. Ives interviewing Ernest Kennedy about working in the woods, 1977, Argyle, Maine. Sudent Jo Barnett looks on. Maine Folklife Center P1786



Narraguagus Hisgh School Student with Bill Conway of the Milbridge Historical Society.
Irene Jackson photo.

Spotlight on the Oral History Initiative in Milbridge, Maine

Using tape recorders purchased with a grant from the Maine Humanities Council, Narraguagus High School students are interviewing older members of the community about their lives and what they remember of the way things used to be in Milbridge and surrounding towns. Terry Hussey and Bill Conway of the Milbridge Historical Society have been working in conjunction with Vern Campbell, social studies teacher, and his honor United States history class.

The project is seen as a way to link the students and the community. Hussey and Conway also see the project as an opportunity to collect oral testimony which can then be read by the public and by professionals seeking information on specific aspects of the local past. The completed transcripts of tape recorded interviews will be made available to the public at the Milbridge Historical Museum. They will also be deposited at the Northeast Archives of the Maine Folklife Center.

Before conducting their interviews, students meet at the historical society museum for two training sessions. The activities used during the training sessions are described below. These activities could be adapted for classroom use at many different grade levels. The entire training sequence works well for preparing students to conduct lengthy tape-recorded inteviews, but many of the activities are helpful in preparing students for shorter interview projects.

Gaining Permission to Use Oral History Material

An important step in the oral history process is obtaining permission from informants to share the material collected from them with others. Be sure to have students obtain this permission in written form. The specific form you use depends on where you plan to keep the material once it is collected. Will you put it in a school archives for use by future students? If so, you may draw up your own school release form. Perhaps you will donate the material to a local historical society or even to the Maine Folkllife Center. A copy of the release form used by the Maine Folklife Center is on the next page. A school form could follow the same format using the school's name instead of the Folklife Center and the librarian or principal's signature instead of that of the director.

Narraguagus High School Students
with Bill Conway of the Milbridge
Historical Society
Irene Jackson photo.

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Northeast Archives of Folklore and Oral History
South Stevens Hall
University of Maine
Orono, Maine 04473

In consideration of the work the Northeast Archives of Folklore and Oral History is doing to collect and preserve material of value for the study of ways of life past and present in the New England-Maritimes area, I would like to deposit with them for their use the items represented by the accession number given below.

This tape or tapes and the accompanying transcripts are the result of one or more recorded voluntary interviews with me. Any reader of the transcript should bear in mind that he is reading a transcript of my spoken, not my writen, word, and that the tape, not the transcript is the primary document.

It is understood that the **Northeast Archives of Folklore and Oral History** will, at the discretion of the Director, allow qualified scholars to listen to the tapes and read the transcript and use them in connection with their research or for other educational purposes of the university. It is further understood that no copies of the tapes or transcript will be made and nothing may be used from them in any published form without the written permission, of the Director.

Signed:______________________

Date:________________________

Understood and Agreed to:

Interviewer:______________________________ Date:________________________

Director:________________________________ Date:________________________

Accession Num

Sample School Archives Release Form

I, ______________________ grant permission to ______________________________
(school name)

to use the tape recording of the interview with me for educational purposes connected with the school. Teachers and students of the ______________ school will be allowed to listen to the tapes in connection with their research or other educational purposes of the school.

Signed ___________________________ date ______________________
interviewee

Signed ___________________________ date ______________________
student interviewer

Signed ___________________________ date ______________________
teacher

Oral History Activity #1: Introducing the Group

Objectives:

Students will
- Become familiar with each other.
- Practice listening skills.
- Gain initial confidence with interviewing.

Procedure:

1. Students are paired.

2. Each member of the pair tells the other his/her name.

3. Students are told to find out one interesting thing that no one else in the group knows about the student with whom they are paired. *Note: This means that even students who are already familiar with each other will have something to find out.*

4. Students spend no more than two minutes finding out this information.

5. Students switch roles and repeat the activity.

6. Students introduce their partners to the group. Each student states his/her partner's name and reports on the information about his/her partner.

Oral History Activity #2:
Small Group Listing of Concerns

Objectives:

Students will

- Anticipate difficulties in the upcoming interview process.
- Understand that they are not alone in having concerns about interviewing.
- Begin to think about how they will deal with possible difficulties.

Procedure:

1. Students are put in groups of three or four. This small setting should help all students to participate.
2. Students are instructed that they are to think of concerns about their upcoming interviews.
3. Students choose a recorder.
4. The recorder lists the concerns shared by the small group on an index card or piece of paper.
5. The small groups submit their index cards or papers to the trainer (or teacher).
6. The trainer lists the groups concerns on a chart.
7. The trainer acknowledges these concerns as valid. Even experienced interviewers experience some anxiety about the interview process.

Here are some of the concerns listed by students in the Milbridge training session during Activity #2:

Group 1

What if the person you're talking with is reluctant to respond?
Worried about loss of words, or not knowing what to say, feeling uncomfortable.

Group 2

It seems like it will take up a lot of time.
It will be awkward going into a stranger's house to interview them.
The people might forget you're coming.
Trying to make conversation may prove difficult.

Group 3

Transportation?
Feeling uncomfortable?
Loss of words?

Much of the rest of the training session will be devoted to helping students prepare to overcome these anticipated difficulties. Students will work on drawing out their informants, thinking of questions, and thinking on their feet. They will work on gaining confidence in the interview situation.

Oral History Activity #3: Watching "An Oral Historian's Work"

Objectives

Students will

- Gain an understanding of the steps involved in conducting an oral history project including preliminary research, preparing equipment, contacting an informant, interviewing, and transcribing.
- Understand that even an experienced interviewer feels some anxiety about making first contacts with an informant.
- Be able to visualize an interview by seeing an actual one on the video.

Procedure

1. Show the videotape, "An Oral Historian's Work: with University of Maine Folklore Professor Edward D. (Sandy) Ives" (Northeast Archives of Folklore and Oral History, 1987).

The video follows Dr. Ives through the entire process of conducting an oral history from doing preliminary research on a topic to transcribing. The video addresses the fact that even a veteran oral history researcher feels somewhat nervous upon meeting an informant for the first time. However, once he begins the interview he thoroughly enjoys the experience. Dr. Ives shows how to be prepared by thinking about expectations for the interview and being familiar with tape recording equipment.

2. Students disuss how they feel about their upcoming interviews after viewing the video.

3. Many of the ensuing activities will make reference to the video. The trainer/ teacher may want to keep the video handy for reference on specific parts of the interview process.

Oral History Activity #4: Practicing Listening

Objectives:

Students will

- Be able to demonstrate attentive listening.
- Be able to report accurately on what they have heard.
- Gain comfort with the interview process.
- Be able to assess their effectiveness as listeners

Procedure:

1. Students are paired.

2. Students are given a topic, such as "Favorite School Subject" or "Favorite Summer Activity."

3. Student A talks for three minutes on the topic. Student B listens, providing only non-verbal approval, such as eye contact, nodding, smiling.

4. Student B reports what he/she has heard.

5. Student A corrects student B's retelling.

6. Students switch roles and repeat steps 1-5.

7. Students discuss how well they did at listening and how they might improve their skills.

Oral History Activity #5: Telephone Contact in a Fishbowl

Objectives:

Students will

- Gain listening and speaking skills.
- Gain comfort with arranging an interview over the phone.
- Anticipate difficulties in making phone contacts.
- Identify problems in a simulated phone contact and propose solutions.

Procedure:

1. The trainer or teacher poses as an informant.

2. A student poses as an interviewer.

3. The trainer and student sit in the middle of a circle made up of the rest of the students in the group. This is *the fishbowl.*

4. The trainer and student put their chairs back-to-back to simulate the lack of visual contact in a phone situation.

5. The student pretends to call the trainer to arrange an interview. The trainer may present particular difficulties to the student: The informant may not understand the purpose of the phone call. The informant may not feel that he/she has anything worth sharing. The informant may want to know what will become of the interview once it is completed.

Note: The students should have recently viewed the section in "An Oral Historian's Work" on making the phone contact. If not, this section can be replayed.

The students in Milbridge send a letter to their informants before making the phone contact. It is a good idea to send a letter identifying yourself and your project before calling to set up an interview.

6. Suggested steps in making a phone contact:

I. Identify yourself and the reason you are calling.
II. Refer to the letter already sent to the informant.
III. Determine that the informant does indeed have the type of information you are seeking.

7. When the simulated phone conversation is concluded, the students in the circle comment on its success. What went well? What could have been improved?

8. Repeat the activity with two new students, one posing as the informant and one posing as the interviewer.

Activity #6: Scripted Interview in a Fishbowl

Objectives:

Students will

- Gain comfort interviewing.
- Troubleshoot a simulated interview.

Procedure:

1. One student poses as an interviewer, one as an informant. The other students sit in a circle around them.

2. The students in the center of the fishbowl are given a script of an interview to read.

3. One student reads the interviewer's words. The other reads the informant's words.

4. When the scripted interview is complete, the students in the circle discuss the interview.

5. The trainer/teacher may ask: when could the interviewer have asked a better question? Did the interviewer follow up on unanticipated topics of interest? What went well in the interview? What could have been improved?

Script for Activity #6 (From an actual student interview)

Suggestions for discussion are in italics.

Please note this is not a model interview. There are many places where the interviewer could have asked for elaboration or clarification. Note the differences between this interview and the transcribed interviews in the lumbering units. In the lumbering units interviews, the informant does most of the talking. It should be the aim of the interviewer to get the most out of the informant, not to get through a list of questions. This requires listening carefully and encouraging the informant to talk. Look for the places in this interview where the interviewer could have encouraged more elaboration.

KS: This is Katie Simpson and I'm talking with Louis Lovejoy at his home in Addison on November 30, 1996. And now we'll begin the interview.

KS: Where were you born?

LL: In Addison.

KS: What year were you born?

LL: I was born in 1915.

KS: Who were your parents?

LL: Charles and Mary Lovejoy.

KS: Do you know when and where they were born?

LL: One was born in Milibridge and the other one was born in Addison.

KS: What was their past, their history?

LL: What did they do?

KS: Um-hmm.

LL: He was a wood chopper, a clam digger, and he went to sail on vessels.

KS: What did you learn about the wood-cutting industry and the fishing industry from your father?

LL: Did I write about it?

KS: Did you learn about it?

LL: Did I learn from it? Yes.

KS: What was it like, do you remember?

LL: Well, he had a, he went and cut wood by the cord, and they'd pile it up and get paid by the cord then. They didn't get very much, probably a dollar and a half, two dollars a cord back then. He used to peddle clams, used to go through Columbia Falls down through Centerville and all around peddling clams with a handsled. That's how he got a living.

KS: Wow, what did your mom do?

LL: My mom was just a house--she did work in the sardine factory.

KS: What was that like, do you know?

LL: That was just packing sardines, putting them in cans.

It might be good to ask for more elaboration here before changing the subject.

KS: What was your home like?

LL: My home? Real good home. They was...everybody was giving.

KS: Did you have brothers or sisters?

LL: Yes, I did. I had three sisters and four brothers.

KS: Where were you in the line-up of age?

LL: Where was I in the ages?

KS: In the age, how old were you?

LL: How old was I, when that happened? Oh, I must have been fifteen probably.

Evidently, there are some communication (hearing?) problems that impair the interview. However, the interviewer could have persisted in asking questions about home life. She has not gotten a narrative from the informant on this subject.

KS: Where did you go to school?

LL: Over here to the elementary school.

KS: In Addison?

LL: D.W. Merritt School it was called then.

KS: How far was that from your home?

LL: Just about half a mile.

KS: Did you walk there?

LL: I walked there. There was no transportation. I did go to school on the ridge. They had a ridge school up there and I lived on the West Side and they drove me up with a horse and wagon. That's how they transported us, horse and wagon.

KS: Was that like the bus?

LL: It was just a covered wagon with a horse.

KS: Did it transport all the kids that went to the school or just your family?

LL: No, we all went up there, everybody around.

KS: What was it like to attend a small school like that?

LL: It was, well,we had uh, we burnt wood and had no janitor. We'd do our own janitor work, the pupils.

This is a good place for a follow-up question, such as, "What did you have to do?"

KS: What was your first job?

LL: My first job was digging clams.

KS: How old were you when you did that?

LL: I was probably fourteen.

Oral History Activity #7: Simulated Interview in a Fishbowl

Objectives:

Students will

- Gain interviewing skills.
- Gain skills using a tape-recorder.
- Identify strengths and weaknesses of an observed interview.

Procedure:

I. The trainer or teacher poses as an informant.

2. A student poses as an interviewer.

3. The student is given basic information about the informant, such as his/her name and area of expertise. For example: The informant's name is George Hanford. He was a potato farmer in Presque Isle. He is now retired.

4. The trainer and student sit in the middle of a circle made up of the rest of the students in the group.

5. The student and trainer role-play the interview process from knocking on the door to actually interviewing. This process should include setting up the tape recorder and making an introductory statement (such as the one in the interview script). It's a good idea to actually record the simulated interview in order to troubleshoot problems with the tape-recorder.

6. The trainer may present particular difficulties to the student: The informant wanders from the subject. The informant gestures or presents other visual cues which would not be clear to someone listening to the tape later on.

7. When the simulated interview is concluded, the students in the circle comment on its success. What went well? What could have been improved?

8. Repeat the activity with two new students, one posing as the informant and one posing as the interviewer.

Oral History Activity #8: Brainstorming Questions

Objectives:

Students will

- Think of a variety of interview questions on a particular topic.

Procedure:

1. Students are put into small groups of three or four.

2. The trainer/teacher gives the groups a topic, such as transportation, school, leisure-time activities. The topic should be one likely to arise in a typical interview.

3. Students pick a recorder.

4. Students brainstorm questions on the topic in their small groups. Note: Brainstorming involves accepting all contributions without comment. The recorder writes down all the group's questions.

5. The students give their questions to the trainer. The trainer puts these on chart paper for all to view.

6. The trainer explains that it is important to prepare questions in advance, but the interviewer should not feel as though he/she has to ask all of them. The interviewer can and should think of new questions in response to the topics that the informant shares. A new question that helps to clarify something the informant has said may be far more valuable than one that the student has thought of in advance.

7. Repeat steps 2-5 with a new topic.

Oral History Activity #9: Evaluating the Training Session

Objectives:

Students will

- Assess positive and negative aspects of the training session.

Procedure:

Students brainstorm positive, then negative, aspects of the training session. The trainer writes these on chartpaper. Note: Brainstorming involves accepting all contributions without comment.

Some comments shared by the students in Milbridge:

"I think the interviews will be easier to do on our own without someone watching."

"It was hard to think of questions right off."

"The exercises made me feel more at ease."

"The practice interviews get you more prepared."

Oral History Activity #10: Evaluating the Unit

Objectives:

Students will:

- Assess the activities in the unit
- Write suggestions for improvements of the unit
- Assess their own performances
- Write suggestions for improvement of their own performances
- Write open-ended comments about the unit

Procedure:

Students will complete a Unit Evaluation Form. It is recommended that students work independently on this form without talking to each other about it. This way a full range of opinions is gathered.

Unit Evaluation Form

Name of Unit:

Student Name:

1. Which activities were most difficult?

2. Which activities were easiest?

3. Which activities were most interesting?

4. Which activities were least interesting?

5. Did the instructions for any of the activities need to be improved?

6. How would you improve the instructions?

7. Are there any other improvements of the unit that you would like to suggest?

Self Evaluation

1. Which activities do you think you did well?

2. Which activities do you wish you had done more successfully?

3. How do you think you could have improved your own performance on this unit?

Open comments:

What did you think of the unit?

Maine Folklife Center P 4650

Games Unit Introduction

This unit gives students a chance to be experts on a subject central to their own expenence: games. Students know a lot about games. This unit challenges them to articulate their knowledge, and to develop significant research and analytical skills. In this unit, students conduct interviews, write directions, sort and reflect on the information they have collected, and express themselves through drawings and invented games. Students can gain a better understanding of the past by looking at daily life in the past. Part of visualizing history is to wonder, "What would it be like if I lived back then?" By looking at games from the Northeast Archives, and by interviewing older members of their families and communities, students can begin to visualize the lives of children in the days before Giga Pets and Nintendo.

The focus in this unit is on "traditional games." Folklorists Mary and Herbert Knapp describe traditional games as having rules that are not written. Why might this be a good thing? As the Knapps explain, "The players have a tradition to guide them, but must settle among themselves the details of how to play a particular game... As they argue about rules, add new ones, agree to exceptions, and censure a playmate who is cheating, they are exploring how necessary rules are, how they are made, and what degree of consensus is needed to make them effective" (17). Important ideas and skills are passed on through traditional games, making them an essential part of growing up.

It may seem that each generation starts anew on this process, but traditional games are also fascinating for what they reveal about the continuity of culture across the span of generations. For example, the Knapps write that the traditional counting rhyme, "Eenie, meenie, miny, mo" may date back to "an ancient counting jargon used by shepherds in West

England" *(5)*. Children may not be able to research these esoteric connections, but they can see connections between the games they play and those their parents or grandparents used to play. They can also make interesting comparisons between their own games and those of other children. If you have students who spent at least part of their childhood in other countries, these students can be a great resource for cultural comparisons. Students may enjoy writing to students in other states or countries to compare traditional games.

The final product of this unit is a book of games. It would be a good idea to set aside a folder or loose-leaf binder to use in collecting pages for this book. You may want to start your own school or classroom archives of folklife materials. In that case, file folders and a drawer in a filing cabinet may be a good place to start. Perhaps students attending your school twenty years from now will learn from the materials you and your students have collected.

Knapp, Mary and Herbert. *One Potato, Two Potato: The Folklore of American Children.*
New York: W.W. Norton & Company, 1976.

Games Activity #1:
Illustrating Games from the Northeast Archives

Objectives:

Students will:
- Read for details about how each game is played
- Visualize the game from their reading
- Illustrate the game to demonstrate their understanding
- Begin to make comparisons between games of the past and games of today
- Begin to understand that games are played in a social and historical context

Procedure:

1. Students will read or listen to the accounts about games in Games from the Northeast Archives 1-9.

2. Students will illustrate one or more of the games described. These illustrated pages can become part of a book about games.

3. Older students can write down responses to the questions on the bottom of each game page, or these questions can be used to stimulate group discussion.

Games from the Northeast Archives #1

Interviewer: Terrri Peterson
Person being interviewed: Virginia Wolfe
Date of interview: April 30, 1980
Place of interview: Orono, Maine
What is the person telling about? She is speaking about how children had fun during the Great Depression
What time period is the person is telling about? The Great Depression, early 1930's
What place is the person is telling about? Bangor, Maine
Northeast Archives Catalogue # 1324

Something out of Nothing

We never had a lot of good toys, you know, like a regular baseball and a regular bat. We played with a stick or something if we had to. We were brought up to, you know, be like that. You just didn't have everything that was going...We weren't like kids now. They have, you know, all these gadgets and things to play with that we didn't. We made our own fun and that was it. Just made something out of nothing.

Draw a picture of what the person is describing:

Illustrator:

Questions to think about: Have you ever "made something out of nothing"? If so, what did you make?

Games from the Northeast Archives #2

Interviewer: Effie L. Griffin
Person being interviewed: Laura Murphy Perkins
Date of interview: 1964
Place of interview: Farmingdale, Maine
What is the person telling about? She is telling about a game called "Pump, Pump, Halloway."
What time period is the person telling about? 1929
What place is the person telling about? The game was played in Round Pond, Maine
Northeast Archives Catalogue # 150

How to play "Pump, Pump Halloway":

One person stands between two trees trying to tag other players who run between the trees and if one is tagged he/she has to stand and be *it.*

Draw a picture of what the person is describing:

Illustrator:

Questions to think about:

Any guesses about the name of the game? How do you suppose it got that name? Do you think it would matter what kinds of trees you chose for this game?

Games from the Northeast Archives #3

Interviewer: Effie L. Griffin
Person being interviewed: Lila Shorey
Date of interview: 1964
Place of interview: Gardiner, Maine
What is the person telling about? She is telling about a game called "Duck."
What time period is the person telling about? 1912
What place is the person telling about? Presque Isle, Maine
Northeast Archives Catalogue # 150

Can Dogs Play Duck?

This game is called "Duck." You need a large rock and smaller rocks for each person. One of the group is *it*. That person puts his/her rock on the large rock and then stands aside. Each player throws a rock and tries to knock the smaller rock off the big rock. *It* has to get his/her own rock and put his/her foot on the big rock and try to catch someone who has thrown a rock. [We] Had a bulldog that played. We'd put his rock on. He'd use his paw and then chase us to catch us.

Draw a picture of what the person is describing:

Illustrator:

Questions to think about:

Were there any parts of these directions that you found hard to understand?
If you could ask Lila Shorey a question about this game, what would you ask?

Games from the Northeast Archives #4

Interviewer: Effie L. Griffin
Person being interviewed: Bessie Morton
Date of interview: 1964
Place of interview: Gardiner, Maine
What is the person telling about? She is telling about a game called "Button, Button, Who's Got the Button?"
What time period is the person telling about? 1902
What place is the person telling about? Windsor, Maine
Northeast Archives Catalogue # 150

Button, Button, Who's Got the Button?

One person, *it,* had to guess where the button has been hidden by another player. Encouragements of "cold, warm, hot" were given to indicate how close they were to locating the button.

Draw a picture of what the person is describing:

Illustrator:

Questions to think about:

Have you ever played a game like this?
Were you surprised to find that this game was played in 1902?
What makes it possible for children to play games today that were played many years ago?

Games from the Northeast Archives #5

Interviewer: Lynn Franklin
Person being interviewed: Nettie Mitchell
Date of interview: January 6, 1976
Place of interview: Fayette, Maine
What is the person telling about? She is telling about a game called "Going to the Store."
What time period is the person telling about? 1890's
What place is the person telling about? Fayette, Maine
Northeast Archives Catalogue # 1527

Going to the Store

The children sat in rows ... One was the mother, and one was the storekeeper. The mother said to the children.

"I'm giving you so much work to do
Needle, thread and thimble too.
If you get it done'fore I get back
I'll give you five nuts to crack,
But if you don't get it done 'fore I get back
I'll give you a crack on the back.
Now I'm going to the store."

So she went to the store and she said to the storekeeper,
"I want a box of matches."
Then all the children behind her sang out, "I want a box of matches."
Everything she asked for they repeated.
Suddenly, she said, "I want a stick to lick my children with!"
When she said (that) they all suddenly ran back and the last one to run back that she could catch had to take her place.

Draw a picture of what this person is describing. Use another sheet of paper so that you will have room.

Illustrator:

Questions to think about: This game is like a little play. Each child has a role to play, and the game tells a story. Do you play any games that have roles to play? What are those games? This game also has a rhyme in it. Do you play any games that have rhymes in them? What are the rhymes?

Games from the Northeast Archives #6

Interviewer: Lynn Franklin
Person being interviewed: Nettie Mitchell
Date of interview: January 6, 1976
Place of interview: Fayette, Maine
What is the person telling about? She is telling about a game called "Old Mother Witch."
What time period is the person telling about? 1890's
What place is the person telling about? Fayette, Maine
Northeast Archives Catalogue # 1527

Old Mother Witch

The old witch would come and the children were named by colors.
She would say, "Oh, I love the color blue." Then the blue child would get up and she'd take it with her while the mother was out doing something else. And the witch would come back and say, "Red is my favorite color." Then the child who was red would go with the witch and she hid the children.
The mother would come back and no child to be seen
The old witch appeared and she said, "I want to invite you over to my house for dinner." She had the children all in a row back where she'd hidden them. So the mother followed the old witch, and they sat down to dinner. The mother tasted one of the dishes and said to the old witch, "What is this?"
"That's cabbage. Do you like cabbage?"
"That tastes like one of my children," screamed the mother. "Go home quick!"
Then she tasted another dish.
"What is this?"
"That is potato," said the old witch. "Do you like potato?"
"It tastes like one of my children," screamed the mother. "Go home quick!" And they would all start for home, the whole bunch of them, and the mother would go running with them, and the old witch would come charging after the whole crowd. The one the witch caught had to be witch again and the one the mother caught had to take her place.

Oh there were a lot of those games we used to play and I think they were a lot more fun than hobby horses and things like that, and we didn't have any mechanical things, and I think we're just as well without them, maybe better

Draw a picture of what this person is describing. Use another sheet of paper so that you will have room.
Illustrator:
Questions to think about:

Does this game make you think of any fairy tales that you know? Which ones?
Can you think of some reasons a game like this might be more fun than a game with "mechanical things"?

Games from the Northeast Archives #7

Interviewer: Florence Melvin
Person being interviewed: Charles H. Melvin
Date of interview: July 11, 1965
Place of interview: Hartland, New Brunswick
What is the person telling about? He is telling about games played in the lumber camps in New Brunswick.
What time period is the person telling about? 1920's
What place is the person telling about? Lumber camps of New Brunswick
Northeast Archives # 294

Owl

This game was played by men in the lumber camps.

Two men supported a pole on their shoulders. One man, the owl, perched on the pole holding on with his hands and locking his feet beneath it. The other men taking turns and using a sack stuffed with straw attempted to turn the owl sideways or upside down on the perch. If one could not do this, he must take the owl's place.

Mr. Melvin said he had often played this game on rainy days or weekends in a lumber camp.

Draw a picture of what the person is describing:

Illustrator:

Questions to think about:

This is a pretty dangerous game and probably *not* one you would want to try.
Why do think men in the lumber camps would want to play
a dangerous game such as this?

Games from the Northeast Archives #8

Interviewer: Florence Melvin
Person being interviewed: Charles H. Melvin
Date of interview: July 11, 1965
Place of interview: Hartland, New Brunswick
What is the person telling about? He is telling about games played in the lumber camps in New Brunswick.
What time period is the person telling about? 1920's
What place is the person telling about? Lumber camps of New Brunswick
Northeast Archives # 294

Hot Biscuits

This game was played in the lumber camps of New Brunswick. The man who was *it* bent over and put his head in a hat or cap for a blindfold. The other men got behind him. They would take turns and hit him on the rear with an old sock stuffed full of socks and mittens. The idea was to make the blow felt. *It* would try to guess who had hit him. If he guessed correctly, the person guessed must take his place.

Mr. Melvin says this was one of the most popular games in the camp.

Draw a picture of what the person is describing:

Illustrator:

Questions to think about:

Find New Brunswick on the map.
How much of a border does it share with Maine?
Do you think some of these lumbermen's games might have been played in Maine?

Games from the Northeast Archives #9

Interviewer: Florence Melvin
Person being interviewed: Charles H. Melvin
Date of interview: July 11, 1965
Place of interview: Hartland, New Brunswick
What is the person telling about? He is telling about games played in the lumber camps in New Brunswick.
What time period is the person telling about? 1920's
What place is the person telling about? Lumber camps of New Brunswick
Northeast Archives # 294

Dead Man

This game was played in the lumber camps of New Brunswick. The "dead man" was in the center of the circle. The men in the circle held their hands up and in front of them. The "dead man" would lunge forward, a dead weight, and the men attempted to push him onto someone else using only their hands. If they caught someone off guard, that person must be "dead man."

Mr. Melvin says games such as this were played to pass the time during long weekends.

Draw a picture of what the person is describing:

Illustrator:

Questions to think about:

What do you think happened to the "dead man" if someone did not catch him?

Do you think the men playing this game trusted each other?

Do you think they needed to trust each other in order to work together in the woods?

Games Activity #2: Store-bought or home-made?

Objectives:

Students will:
- Think about reasons for differences between games today and games in the past
- Begin to understand that the availability of different types of games may be related to the economy
- Look critically at the games they play by thinking about the advantages and disadvantages of store-bought and home-made games

Procedure:

1. Students will read or listen to Games from the Northeast Archives #1.

2. Students will speculate as to why some of the children in the past did not have store-bought games. Their ideas can be written down on chart paper. Teachers may want to expand upon ideas relating to the self-sufficiency of farming communities or to the shortage of goods or money during times of economic difficulty.

3. Students will brainstorm the advantages and disadvantages of playing store-bought games. Students can brainstorm in small groups and then share their ideas in the large group, or they can brainstorm in the large group. Their ideas can be written down on chart paper. The Games Activity #2 Worksheets can be used for small group or individual brainstorming.

4. Students will brainstorm the advantages and disadvantages of playing home-made games using the same procedure.

Games Activity #2 Worksheet A

Think about store-bought games. What advantages do they offer? In other words, what's good about them? What are the disadvantages of store-bought games? What don't you like about them? Are there any problems involved in getting or using store-bought games?

Store-bought Games

Advantages	**Disadvantages**

Games Activity #2 Worksheet B

Think about home-made games, or games that you don't have to buy in a store. What advantages do they offer? In other words, what's good about them? What are the disadvantages of home-made games? Is there anything you don't like about them?

Home-Made Games

Advantages	**Disadvantages**

Games Activity #3: Playing Games from the Northeast Archives

Objectives:

Students will:
- Read and interpret written directions
- Organize and learn to play a game
- Evaluate written directions
- Determine what qualities good directions should have

Procedure:

1. It might be best to go out on the playground.

2. Students can split up into small groups. Each group can take a game to learn. Note: Game #7 (Owl) is too dangerous to try on the playground. Game #8 (Hot Biscuits) may be a bit too rough.

3. In each small group there should be a reader to read the directions out loud. There should also be a recorder to write down any questions the group has about the game. The children can decide what other jobs need to be done and who will do them.

4. The students will try to play the game. Students can be reminded to play kindly.

5. The recorder will write down any questions or problems that arose in trying to play the game.

6. If the students have had success playing the game in their small group, they can then demonstrate the game to the whole class.

7. The students will return inside.

8. Each small group will share the questions and problems that arose in trying to learn the game.

9. As a large group the class will make a list of problems they found in the directions.

10. As a large group, the class will make a list of characteristics of good directions. The list could begin, "Directions should be..."

Games Activity #4: Inventing Games Using Found Materials

Objectives:

Students will:

- Demonstrate an understanding of the difference between found and bought materials
- Think creatively about how to use found materials
- Work cooperatively to design a game using found materials
- Give accurate and thorough directions about how to play the game

Procedure:

1. Begin with a discussion of found and bought materials. Found materials may be defined as materials that are freely available outdoors (such as sticks or rocks), materials that would normally be thrown away (such as empty paper towel rolls, plastic containers, old socks), or materials that would normally be considered to have little value (such as paper clips, buttons, popsicle sticks). Bought materials would be anything worth more than five cents or anything already designed to be a toy or game.

2. Students will brainstorm a list of found materials.

3. Students will split into small groups. They will write down preliminary ideas for a game using found materials. Students will write down any materials needed from home to make the game.

4. Students will bring in their materials from home (if any).

5. The students will go out on the playground and try playing their games.

6. Students will revise their rules based on what worked or didn't work when they played.

8. Students will go inside.

9. They will write down the directions for their games. They will refer to the list of characteristics of good directions that they completed in Games Activity #3. Students should think about other students trying to play their game based only on their written directions. The Games Activity #4 Worksheet can be used for writing directions.

10. Students will illustrate their games. Each student in the small group can illustrate a part of the game, or the students can work together on one illustration. The illustrations and directions can be included in the book about games.

11. Students will go back out on the playground and try each playing each other's games by using each other's directions.

Games Activity #4 Worksheet

Found Materials Game

Name of the game:

Student inventors:

Materials needed:

Directions:

Use a separate sheet or sheets of paper to illustrate your game.

Games Activity #5: Collecting Traditional Games from Students

Objectives:

Students will:

- Demonstrate an understanding of what makes a game traditional
- Gain skill in interviewing
- Gain skill in taking accurate notes
- Gain skill in writing directions

Procedure:

1. Begin by discussing what a traditional game is, i.e., a game that does not come with written directions, that is not bought in a store, and that has no written rules. Sports such as baseball and basketball should not be considered traditional. They already have written rules even though students may never have seen them. Explain that the aim in collecting traditional games is to record information that may not already be recorded. This can include information about a particular way of playing a traditional game, such as a particular way of playing Tag or Hide and Seek. Details may differ in games like these. For example: How do you decide who's *it*? What do you call your safe zone? How does *it* count when waiting to look for people?

2. Brainstorm some examples of traditional games played at home or on the playground.

3. Students break up into pairs. This activity may work best if students are given the chance to interview students from another class. They may have already heard a lot about the games played in their own classroom.

4. Student A interviews Student B about a traditional game. Student A should either tape record or take careful notes on the interview.

5. Student B interviews Student A.

6. Each student uses his/her notes to write directions for the game. As much as possible, students should try to leave the directions in the words of the person they interviewed. They should be encouraged to include comments, such as, "I learned this game from my brother," or "We only play this game in winter." These directions and comments can be written on the Games Activity #5 Worksheets.

7. Students illustrate the games they have collected.

8. There is a space on the Games Activity #5 Worksheet for students to insert the name of their school or class—or another name upon which the students can agree—and to begin numbering the documents collected by that school or class. Should you wish to do this, any numbering system would be fine. You may want to just make a simple list of numbers. As a student finishes a worksheet, he or she can go to the list, take the lowest number available to put on the worksheet, and then cross that number off. However, you or the students may devise another numbering system. There is no set way to number your documents for your school or class archives. Just pick a method and use it consistently.

9. The worksheets and illustrations can be included in the book of games.

Games Activity Worksheet #5

Interviewer:____

Person being interviewed:________________________________

Date of Interview:____________________________________

Place of Interview:____________________________________

What is the person telling about?____________________________
____

What time period is the person telling about?_____________________

What place is the person telling about?_________________________

________________________ **Archives #**________________________
(Put the name of your school or classroom.)

Name of the game:______________________________________

Directions and comments on the game:

____

____

____

____

____

____

____

____

Use a separate sheet to illustrate the game.

Games Activity #6: Collecting Games from Older People

Objectives:
Students will:

- Gain skill in interviewing
- Gain skill in taking accurate notes
- Gain skill in writing directions
- Begin to look at older members of the community as resources
- Learn about games played in the past

Procedure:

1. This activity may be done several different ways. If you are planning to have older members of the community visit your classroom, you may want to have students interview them about several different topics, including games. If you are conducting the interview in the classroom, you may want to have students take turns asking questions. A tape recorder or video recorder would be an asset. However, if you lack these, several students can be assigned the job of taking notes. This way less information is apt to be missed. Students may also conduct these interviews at home. Again, a tape recorder is recommended. You may wish to try some of the exercises in the unit on Oral History in order to prepare students for their interviews.

2. Students can prepare some preliminary questions about games. However, students should be instructed that they do not need to strictly follow the questions they have written down. The students should feel free to ask questions that come to mind as the interview progresses. They should be particularly encouraged to ask questions needed to clarify the directions of the game.

3. Students conduct their interviews, either tape recording or writing down notes.

4. Students write directions and comments about the games they have collected. They may use Games Activity #6 Worksheets.

5. Students answer the question: Is this a traditional game? Some of the games students collect may not be traditional. For example, an informant may describe playing backgammon or football. These are games with written rules. The students should not feel they have to stop their informants from telling about such games. However, they should be able to distinguish between games passed down through oral tradition and those passed down by other means. For the sake of clarity, students may consider any game that is bought in a store or that is played professionally to be a non-traditional game.

6. Students illustrate the games they have collected.

Games Activity Worksheet #6

Interviewer:____

Person being interviewed:________________________________

Date of Interview:______________________________________

Place of Interview:______________________________________

What is the person telling about?____________________________

____

What time period is the person telling about?___________________

What place is the person telling about?________________________

______________________________**Archives #**________________________
(Put the name of your school or classroom.)

Name of the game:_______________________________________

Directions and comments on the game:

____

____

____

____

____

____

____

____

Is this a traditional game?________.

Use a separate sheet to illustrate the game.

Games Activity #7: Reflecting on the Book of Games

Objectives:
Students will:

- Identify characteristics of games
- See similarities and differences between the games they have read about or collected
- Speculate on reasons for those similarities and differences

Procedure for using Games Activity #7 Worksheet A

1. Students will look through the book of games they have assembled. This book should now include Illustrated Games from the Northeast Archives, Invented Games Using Found Materials, Traditional Games Collected from Students, and Games Collected from Older People.

2. Game Activity #7 Worksheet A can be demonstrated to the class. This can be done by making an overhead transparency or by copying the worksheet on the board.

3. Select any game to begin the worksheet. List the characteristics of the game. See the sample worksheet.

4. Pick another game, preferably one that has at least some shared characteristics with the first and list the characteristics that the second game shares with the first game.

5. List the characteristics of the second game that are different than the characteristics of the first game. See the sample worksheet.

6. Discuss possible reasons for similarities and differences between the two games. You may want to consider the following questions: Do all games have aspects in common? Are there reasons that traditional games might share characteristics? How do ideas about how to play games get passed on from person to person? Why might it make sense to use some of the same rules or ideas in two different games?

8. Students can pick two games to compare working in pairs or small groups. If the games are in a loose leaf binder, they can be taken out and distributed. You may want to make a point of having students compare games from different time periods.

9. Students complete the Games Activity #7 Worksheet A.

10. Students are asked how many shared characteristics they found between the two games. Are there any shared characteristics between games of different time periods? Students speculate as to why this might be so. Are there any shared characteristics between invented games and traditional games? Why might this be so?

Games Activity # 7 Worksheet A

Name of Game:	**Name of Game:**
Time Period of Game:	**Time Period of Game:**
Characteristics:	**Shared Characteristics:** **Different Characteristics:**

Games Activity #7 Worksheet A: Comparing Games Sample

Name of Game: "Button, Button, Who's Got the Button?"	**Name of Game:** "Pump. Pump, Halloway"
Time Period of Game: 1902	**Time Period of Game:** 1929
Characteristics: Has an *it* Uses a found object (a button) Involves trying to find something Can be played with two or more players Involves talking Can be played indoors or outdoors No teams are needed No score is kept	**Shared Characteristics:** Has an *it* Uses found objects (trees) Can be played with two or moreplayers No teams are needed No score is kept **Different Characteristics:** Must be played outdoors Involves trying to catch someone Involves running

Games Activity #7: Reflecting on the Book of Games

Procedure for Using Games Activity #7 Worksheet B

1. Students should complete Games Activity #7 Worksheet A before beginning this worksheet.

2. Demonstrate by using information from any Games Activity #7 Worksheet A. Use an overhead transparency or copy Worksheet B on the board.

3. Fill in the names of the games and time periods at the bottom of Worksheet B.

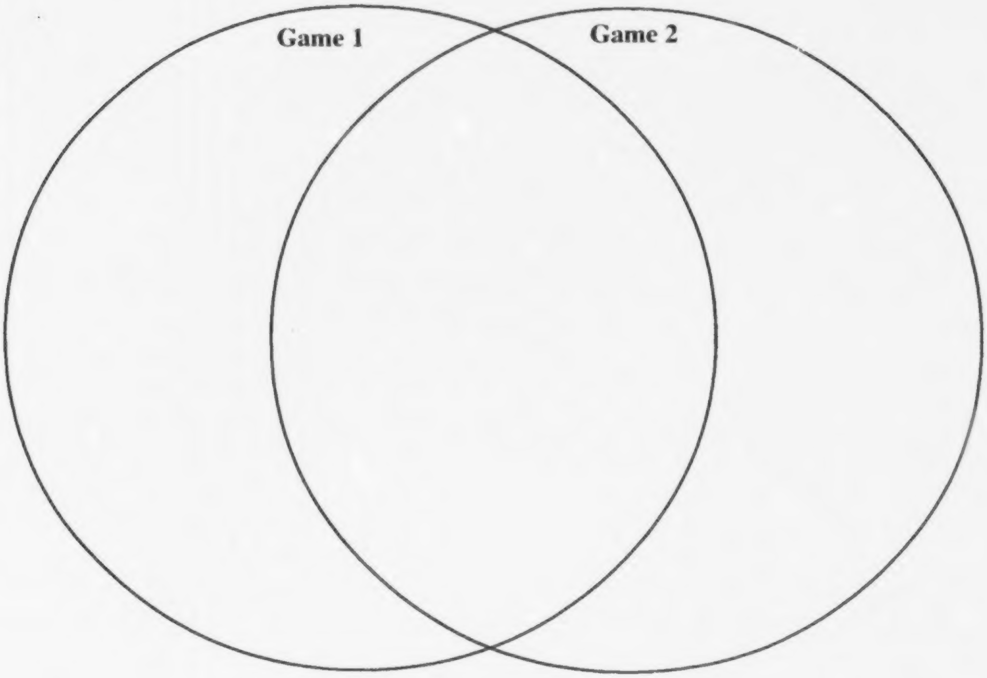
4. Write the shared characteristics in the overlapping middle of the two circles.

5. Write the different characteristics in the parts of the circles that do not overlap.

6. Students can use the information from any completed Worksheet A to make their own Venn diagrams.

7. As an extra challenge, students can make a Venn diagram using three circles and comparing three games.

Games Activity # 7 Worksheet B: Venn Diagrams



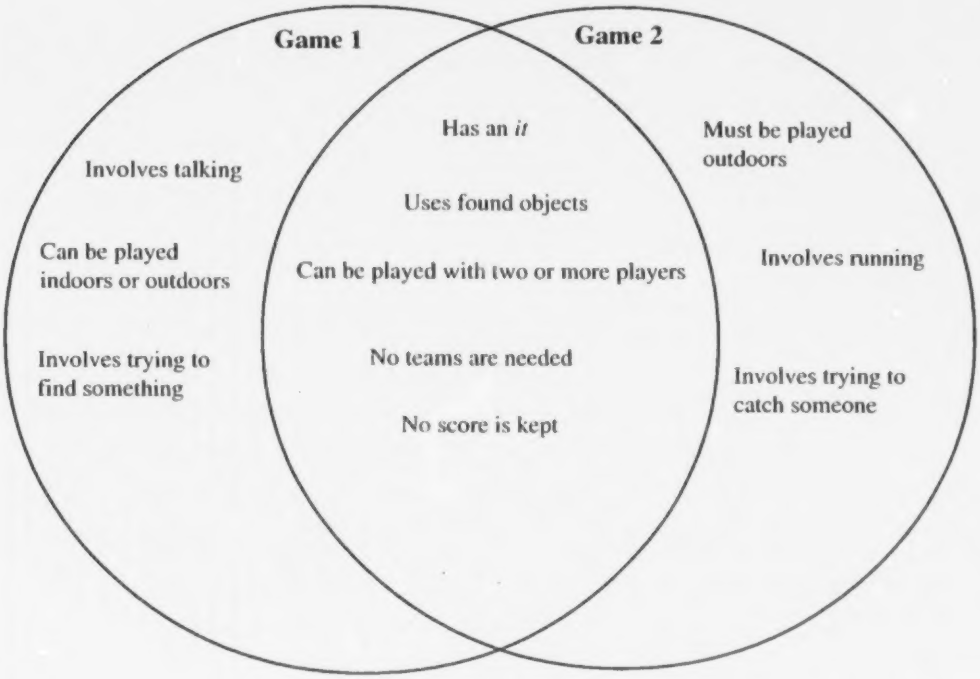
Name of Game 1:____

Time Period of Game 1:________________

Name of Game 2:____

Time Period of Game 2:________________

Games Activity # 7 Worksheet B: Venn Diagrams Sample


Game 1
Game 2
Involves talking
Can be played indoors or outdoors
Involves trying to find something
Has an *it*
Uses found objects
Can be played with two or more players
No teams are needed
No score is kept
Must be played outdoors
Involves running
Involves trying to catch someone

Name of Game 1: "Button, Button, Who's Got the Button?"

Time Period of Game 1: 1902

Name of Game 2: "Pump, Pump, Halloway"

Time Period of Game 2: 1929

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Games Activity #7: Reflecting on the Book of Games

Procedure for Using Games Activity #7 Worksheet C

1. There are several ways this activity can be completed.

2. It may be best to do this entire activity on chart paper using contributions from the whole class. Characteristics can be listed on chart paper, one per piece of paper. Each piece of chart paper would then look like a copy of Worksheet C.

3. The chart paper can be posted about the room.

4. Students can either raise their hands and contribute the names of games that fit each characteristic, or they can walk about the room and write the names of the games on the appropriate sheets.

5. Another way to do this activity would be to spread out the games on a large table or post them on the walls. Worksheets A or B could be substituted for the games themselves. Each student could then walk about the table or room with a copy of Worksheet C listing one characteristic. If the student came across a game that shared that characteristic, he or she could write down the name of the game.

6. The time period for each game can be listed next to the name. This is optional.

7. No matter how this activity is conducted, the end result will be a sorting of the games by their characteristics. It will be possible to see which characteristics are common to many games and which are not so common. If dates are included, it will be possible to see how certain characteristics carry over across different time periods.

8. Students can write down any observations they are able to make after sorting the games in this manner.

9. Students can share their observations in a class discussion.

Games Activity #7 Worksheet C: Sorting Games by Characteristics

Characteristic:____

Games that Share this Characteristic:

Games Activity #7 Worksheet C : Sorting Games by Characteristics Sample

Characteristic: Has an *it*

Games that Share this Characteristic:

"Pump, Pump, Halloway" (1929)

"Duck" (1912)

"Button, Button, Who's Got the Button?" (1902)

"Hot Biscuits" (1920's)

Games Activity #8: Evaluating the Unit

Objectives:

Students will:
- Assess the activities in the unit
- Write suggestions for improvements of the unit
- Assess their own performances
- Write suggestions for improvement of their own performances
- Write open-ended comments about the unit

Procedure:

Students will complete a Unit Evaluation Form. It is recommended that students work independently on this form without talking to each other about it. This way a full range of opinions is gathered.

Unit Evaluation Form

Name of Unit:________________________
Student Name:________________________

Unit Evaluation

1. Which activities were most difficult?

2. Which activities were easiest?

3. Which activities were most interesting?

4. Which activities were least interesting?

5. Did the instructions for any of the activities need to be improved?

6. How would you improve the instructions?

7. Are there any other improvements of the unit that you would like to suggest?

Self Evaluation

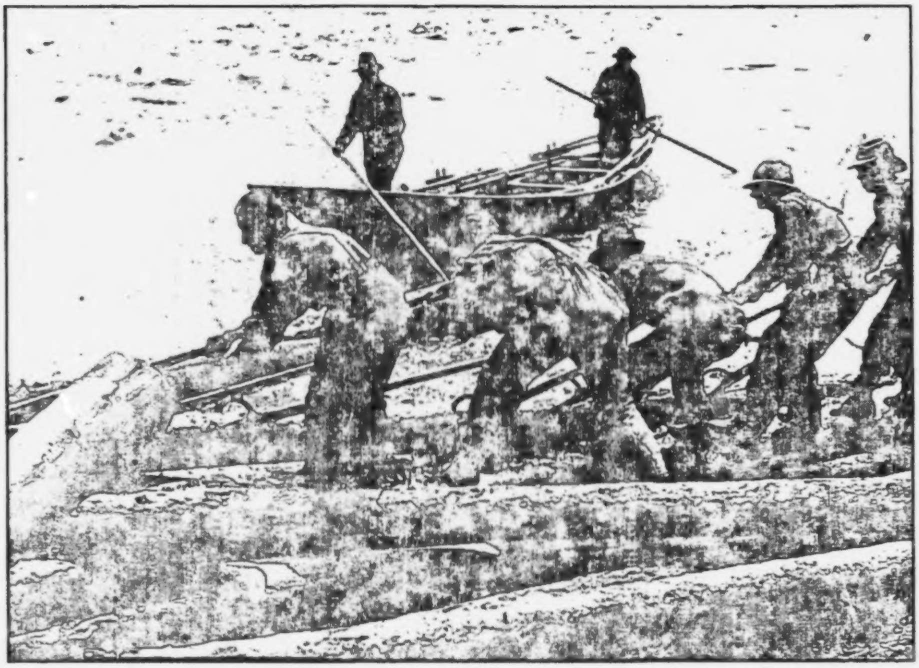
1. Which activities do you think you did well?

2. Which activities do you wish you had done more successfully?

3. How do you think you could have improved your own performance on this unit?

Open comments:

What did you think of the unit?



Group of men picking a log jam, batteau poled by two men in background, circa 1900. Maine Folklife Center: P345

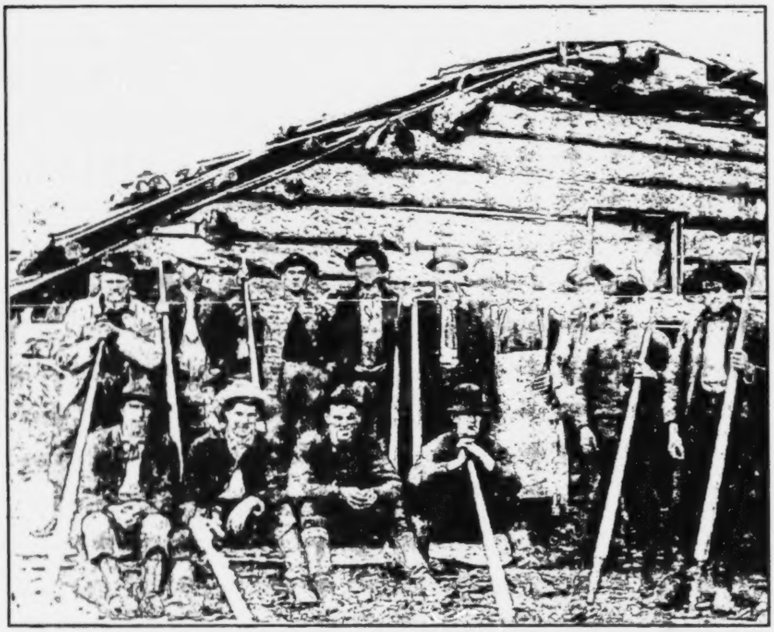
Recommended Viewing for Lumbering Units I and II

A good introduction to the lumbering units can be provided by showing one or both of the following videos: From *Stump to Ship* or *Woodsmen and River Drivers.* Both of these videos provide exciting footage of men "going on logs" in a river. They show men cutting down trees by hand. The videos can offer a valuable visual sense of the logging experience in the days of the river drives.

From Stump to Ship is a film made in 1930 and restored with a modern sound track narrated by Tim Sample. It shows the year-round operations of the logging business from cutting down the trees to shipping out the lumber.

Woodsmen and River Drivers includes footage of logging and river driving before the days of trucking and mechanization. It is based on interviews with men who worked in the woods and on the river drives. This film gives students a sense of the kinds of interviews that were carried on to produce the excerpts they will read in this unit. To order these videos, contact:

Maine Folklife Center
5773 Stevens Hall, South
Orono, Maine 04469-5773
(207) 581-1891
folklife@maine.edu



City Camp on Wassataquoick Stream; Spring, 1895. Crew posing in front of camp building with cant dogs.
Maine Folklife Center P135

Lumbering Unit I : Investigating Traditional Work

Introduction:

Though part of a market economy, the Maine lumber industry until well into this century bore many resemblances to a traditional economy. Sons were often trained by their fathers. Work started early in life, often as early as twelve years old. The primary method of gaining skills was through experience rather than schooling. These accounts provide personal insights into the adventures and pitfalls of learning to work in the woods in the days before forestry schools and the enforcement of child labor laws.

In this unit, students will be asked to think about what it means to learn work in a traditional manner. Is this a method of learning of bygone days to which we should say good riddance? Or is it an example of a way of doing things in the past from which we could learn and benefit today?

Lumbering Unit I Activity #1: Starting to Think About Traditional Work

Objectives:

Students will:
- Brainstorm advantages and disadvantages of learning work traditionally

Procedure:

1. Present students with following information: Traditional work may be thought of as work that is learned "without benefit of formal instruction or institutional direction" (Folklife Preservation Act). The skills of traditional work are typically passed on from parent to child but may also be passed on from any experienced person to a less experienced one.

2. Break students into small groups.

3. In the small groups, students brainstorm the potential benefits and drawbacks of learning one's trade traditionally. They may use the Lumbering Unit I Activity #1 Worksheet to record their ideas. To get discussion started you may ask students how they would feel about learning their trade from their parents.

4. Students return to the large group.

5. Copy Worksheet #1 onto an overhead or chart paper for use by the whole class. Students share small group results. The teacher or a student records these results onto the overhead or chart paper. If possible, save this information for future reference.

Lumbering Unit I Activity #1 Worksheet

What are the possible benefits and drawbacks of learning a trade traditionally?

Benefits	Drawbacks

Lumbering Unit I Activity #2: Comparing a Transcribed Interview to a History Text

Objectives:

Students will:
- Identify features of a transcribed interview
- Identify features of a history or social studies text
- Compare the readability of the two documents
- Speculate as to reasons for the features of each text

Procedure:

1. Explain to students that Excerpt #1 is a transcription of an interview. You may want to explain that the interview was tape-recorded. Then someone listened to the tape recording and typed what he/she heard.

2. Students read Lumbering Excerpt #1.

3. Students read a page from their history or social studies textbook, preferably—although not necessarily—on a related topic, such as lumbering, the Maine woods, harvesting natural resources, etc.

4. Ask students to compare Excerpt #1 to the page in their history or social studies text. What makes the transcribed interview easier or more difficult to read than the text?

5. Individually or in small groups, students fill out the Lumbering Unit I Activity #2 Worksheet.

Some questions to ask if students get stuck:

- Is the transcribed interview broken up into paragraphs?
- Are all the sentences complete and grammatically correct?
- Does the speaker use specialized words with which you are unfamiliar?
- Does the transcribed interview stick to one topic or time frame or does it skip around?
- Is it enjoyable to read about a personal story?
- Can you picture the details that the speaker describes?
- Is the language in the transcribed interview more lively than the language in the textbook?

7. Copy Worksheet #2 onto an overhead, chart paper, or blackboard for use by the whole class.

8. Students share the information from individual or small-group worksheets. The teacher or a student records this information onto the overhead, chart paper, or blackboard. If possible, save this information for future reference.

9. Ask students why the transcribed interview has different features than the textbook. To stimulate this discussion, you may explain that the transcribed interview may be thought of as an effort to write down a conversation. Discuss the features of a conversation.

You may ask:

- Are conversations planned out in advance?
- Do you always know what you're going to say in a conversation?
- Have you ever heard someone start a sentence in a conversation and then start another sentence before finishing the first?
- Have you ever been in a conversation that drifted from topic to topic?
- How are the purposes of a conversation different from the purposes of a textbook?
- Can we learn from both types of sources?
- You may also want to discuss how an interview is *different* from an ordinary conversation.

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Lumbering Unit I Activity #2 Worksheet

Compare Lumbering Excerpt #1 to a page in your history or social studies text.

Features that make Excerpt #1 difficult to read:	**Features that make your text difficult to read:**
Features that make Excerpt #1 easy or enjoyable to read:	**Features that make your text easy or enjoyable to read:**

Lumbering Excerpt #1

Interviewer: Dr. Edward Ives
Person being interviewed: Thomas Macleod
Transcriber: Louise St. Saviour
Date of interview: June 5, 1957
Place of interview: Baring, Maine
What is the person telling about: River driving in the Maine woods
What time period is the person telling about? 1890-1910
What place is the person telling about? The St. Croix river, mentions other rivers
Northeast Archives Catalogue # Ives 57.1

I: Now how long did you work on the drives, how many years would you say?

M: Well, I probably worked (pause) I think about 14 or 15 years.

I: All together. How did you get started at it? I mean -

M: Well, I don't know, it was natural in those days, I fellow, that was all there was to do was the woods. Going in the woods. Well, of course us kids we was 12 years old and we were out cutting wood and hauling wood and we'd go into the woods with the father, could drive a horse. One horse dragging logs a short distance over on to what they call a **rolling tier** that would be on the bank of a river. And then when you got a little older, 16, 17, well 17 or 18, hired out to go in the woods. Well, then I started to go in the spring , thought I'd try driving. Well, I tried it and I went up to Vanceboro, went on the drive there. And different nights, I guess it was two or three times I cried, "I was coming home." And I'd tell some of the older fellows, "I'm going home, I'll never make a **river driver.**" I was frightened and I was awkward. And I said, "If I can't learn to do this, I'm not going to do it." But some said, "You're learning to do it." Well I could see that I was picking up a little, and one thing that I always would do, I didn't care if it was an old man or a young fellow, they told me anything, I listened to them with the idea appealed to me, I'd go by it. Well, then this paper company started in, although I drove down the river before they started in. They started in, they had a big **boom** up there and an old timer, tough old timer, an old dam builder, he'd built dams on the Penobscot River, an old fellow by the name of Andy Estes, been all over this country. And he was foreman there, and I went to work for them there. I went down and hired with him. And he said, "Can you go on logs?" And I said, "Some." He said, "You as good a man as your father was?" And I said, "I don't think I am, but I won't take a back seat from the lot you got out there." He said, "We'll try you." And oh dear, did he put me to a test. And I worked there that summer and that fall when I got through I said, "I don't give a darn, from that out, I went anywhere and everywhere. And that's the first thing we look for would be in the spring of the year, take along in April, you'd commerce to get your shoes **caulked** and greased up and your raincoat, and two or three pairs of socks, And that's about all you took. And wait till the ice went out and lots of times you'd go out and "waller" around the water when the ice was going out. And go up around the lakes, then start driving—every small stream in those days, Ed, had lumber in them. Small streams that wouldn't be as wide as this room would have a big drive of logs coming out into the main river, and you'd **fix** the river up and they had what—I was stationed there quite a lot—they had what they called forward crews. There'd be a camp here with 6 or 8 or 10 men. They'd take care of a certain piece of water, keep it open, keep the logs moving. And then down here there'd be another one. They'd be so many of them all strung along the river. And then I'd be on the drive, getting the drive through about sometime in August.

I: It would take that long to get

M:Yes, the drive would leave Vanceboro the 4th of July and you would get through sometime in August. Well, then you'd probably pick up a couple of few days haying somewhere, cutting hay, And then you'd commence to get ready again look around, maybe there'd be some river work, have some work, the water would be low in the fall and they'd be blasting rocks and building **breakwaters** and things and you'd generally get a few weeks of that. And then along in October you'd be looking to go back in the woods again.

I: Go back in the woods for the winter.

M:Yuh, back in the woods again. It would be the same thing, come out of the woods in March and come home for a while, lay around probably, and then in April you'd be looking to get back up, if you ordinarily--

I: You actually had a month or so there in March.

M:A month or so there in March, you'd just stay around there at home, probably cut the fire wood or something like that. Then after you got to be a pretty good driver, you didn't need to get a job, you could go on any of these rivers. You could go on the Penobscot River, and "Did ever you drive?" "Oh yes." No trouble to get a job or anything like that. You go up, maybe might go out on one stream, and then probably the food wouldn't be any good or like that and leave there and tramp through the woods somewhere and hit another stream,it would be a little better accommodations there. That would be the fellow that you'd work for.

I: The thing that bothers me a fellow would have to learn somewhere, how to go on logs.

M: I had worked with fellows that couldn't go on logs and I would tell them, "You stay on shore. You could roll the logs and do things on the shore and things like that." And I'll do the, I'll go out and do that work out there. And lots of fellows would get by doing that. I have been on a drive—I remember a drive where there were 75 men and there were only 6 men out of that 75 that could go out on logs.

I: The rest of them—

M: The rest of them could work on the shore and roll logs and strong and powerful. Or if they was in a boat or on a raft they could drag logs. But to jump out and run down river or get on ... you'd have to do lots of times get on in pretty quick water, you'd—there'd be no boat there or anything—you had to figure when you broke this jam or this bunch off, those logs were going down the river. You'd usually pick your biggest log or your best looking log, hit that log and stay on it and go down over those rips with the **peavey** in your hand for balance, till you come down and worked yourself in shore. And of course if you couldn't go on logs—

I: That's quite a trade actually.

M: Oh, it was quite a trade.

....Excerpt skips ahead.......................................

I: That interested me, the question I asked a little while ago about where a man learns, in other words, a guy just decides he wants to try river driving and he'd go out—

M: Some fellows would go, that probably not lived far from the river or a stream or something. And if there were any logs around, even kids, they'd be out on those logs one trying to roll the other in. Well, it was like playing baseball, after a while those kids — at the time I was probably 8 or 9 years old—when the drive would come down, we'd all fork out to the river. Well anyplace that there was any logs that we could push around or shove around, we'd be on them there and some had pretty good balance, and after a while it would be quite a job to roll him off. And eventually that fellow would start river driving and taking an interest in his work and try, and there were other fellows, no matter how long the river drove, they couldn't make it, handle themselves.

....Excerpt skips ahead..

I: That interested me, the question I asked a little while ago about where a man learns, in other words, a guy just decides he wants to try river driving and he'd go out—

M: Some fellows would go, that probably not lived far from the river or a stream or something. And if there were any logs around, even kids, they'd be out on those logs one trying to roll the other in. Well, it was like playing baseball, after a while those kids — at the time I was probably 8 or 9 years old—when the drive would come down, we'd all fork out to the river. Well anyplace that there was any logs that we could push around or shove around, we'd be on them there and some had pretty good balance, and after a while it would be quite a job to roll him off. And eventually that fellow would start river driving and taking an interest in his work and try, and there were other fellows, no matter how long the river drove, they couldn't make it, handle themselves.

..................................Excerpt skips ahead....................................

M: I've worked with the old fellows, my father, an old man, a number of those fellows. When I've worked with men in the woods, 70 years old and a lot of them was 60 years old.

I: They'd be that old working in the woods?

M: Yes, I worked in the woods. That's one thing, I think about this social security that we have here in the United States today, what a wonderful thing that is, because in those days men that were probably used up, 60 to 70 years old working in the woods with an ax or driving team, they had to because their families—or to support themselves, and God knows you didn't get very much for your—$100 was a lot of money in those days, if you ever got $100 ahead.

****

Logs moving around fast-running curve in river. Men shoring in background, Wassataquoick River circa 1906. Maine Folkilfe Center P301

Lumbering Unit I Activity #3: Taking Notes

Objectives:

Students will:

- Use line numbers to identify sections of the excerpts
- Take notes on the topics covered the sections

Procedure:

1. Point out that the lines of the excerpt are numbered in the margins.

2. Students take notes in order to provide a quick-reference guide to the excerpt. This can either be done in the margins, if each student has a copy to mark up, or it can be done using the Lumbering Unit I Activity #3 Worksheet. Students note the topics covered in a set of lines. For example, lines 9-13 address Mr. Macleod's frustration in first learning to be a river driver, so a student might write, "Frustration, learning." See the sample worksheet for more examples.

Students should be reminded of the following:

- Notes need not be written in complete sentences.
- Notes should provide only enough information to communicate without confusion.
- Each student will have to make decisions about what to include and what to leave out. This may be based on the interests of the student or on the topic being studied.
- For the purposes of this unit on traditional work, students may want to focus their notes on the way Mr. Macleod learned his trade. A researcher primarily interested in the tools of river driving might take very different notes on this excerpt.

Lumbering Unit I Activity #3 Worksheet

Line #s	Notes

Use additional worksheets if necessary

Lumbering Unit I Activity #3 Worksheet

Line #s	Notes
1-3	How long work on drives
4-7	Work with father in woods, 12 years old
9-13	Frustration learning to drive logs

Use additional worksheets if necessary

Lumbering Unit I Activity #4: Understanding the Words in the Excerpt

Objectives:

Students will:

- Identify words that interfere with understanding
- Use context clues to guess the meaning of unknown words
- Research unknown words using a glossary
- Think of strategies for researching unknown words not included in a glossary
- Research unknown words using primary and secondary sources
- Think of reasons that words change meaning or drop out of use

Procedure:

1. The class looks at the completed chart from Activity #2. Point out any items under "Features that make Excerpt #1 difficult to read" that have to do with unknown words.

2. Explain that this activity addresses how to deal with unknown words. Explain that because this is a transcript of an interview, there may actually be errors in the excerpt. A transcriber is not always able to hear a word correctly. He/she writes down a best guess of what the word is. Another difficulty is that unfamiliar technical terms may be used. Students must learn to use context to make educated guesses about the meaning of unknown words. They can also research unfamiliar terms to improve their understanding of the excerpt. These skills are especially useful for students when reading a text for which no glossary is provided.

3. Students copy the words printed in bold in Excerpt #1 onto Lumbering Unit I Activity #4 Worksheet. These are words that may be unknown because they refer to specific tools or techniques of the river driver.

4. Students make guesses as to the meanings of the words. In order to do this, the students should read the entire sentence containing the bold print word and then make a guess as to a possible synonym or brief phrase that could be used in place of the unknown word. If the sentence is still confusing, the student may want to read the sentences preceding or following in order to get a better understanding of the context. Explain that some of the words, such as "boom" and "fix," have ordinary meanings as well as meanings special to the river-driving trade. Students need to guess how the word was used in the river-driving trade.

5. Students write down their guesses on the worksheet.

6. Students look the words up in the glossary.

7. Students write down the definitions from the glossary.

8. Students check to see how close their guesses were. Did they guess that a "peavey" was a tool, for example? How close were they in guessing what kind of tool it was?

Lumbering Unit I Activity #4 Worksheet

Word in Bold:	**Educated Guess of Meaning:** **Researched Meaning:**	**Were you Close?**
Word in Bold:	**Educated Guess of Meaning:** **Researched Meaning:**	**Were you Close?**
Word in Bold:	**Educated Guess of Meaning:** **Researched Meaning:**	**Were you Close?**
Word in Bold:	**Educated Guess of Meaning:** **Researched Meaning:**	**Were you Close?**
Word in Bold:	**Educated Guess of Meaning:** **Researched Meaning:**	**Were you Close?**
Word in Bold:	**Educated Guess of Meaning:** **Researched Meaning:**	**Were you Close?**

Lumbering Unit I Activity # 5: Investigating Known Words

Objectives:

Students will:

- Develop strategies for investigating unknown words
- Use context to guess meanings
- Research unknown words using a variety of primary and secondary sources
- Acknowledge that word usage and meaning are influenced by context and culture
- Identify technological change as a factor of change in the usage and meaning of words

1. Students circle any words other than those written in bold that were unknown to them or that seemed to have a specialized meaning unknown to them. This may include phrases, such as "to go on logs."

2. Students write the words or phrases on Lumbering Unit I Activity #5 Worksheet.

3. Using context, students guess the meaning of the words.

4. Students brainstorm ways they might check the meaning of the word: look for it in other accounts, check with a museum or historical society, check with the Maine Folklife Center, consult a book about lumbering, ask someone else who worked in the same trade or lived in the same area, consult a dictionary. Note that although dictionaries are often useful, they do not always include specialized meanings of words.

5. Students try one or more of the brainstormed methods of research. If students are able to find the actual meaning of the word, they write it down.

6. Students write down the source of this meaning. This is an important step. Students may consult more than one source and end up with more than one "actual meaning." So which is the real "actual meaning"? This may be a good opportunity to discuss how the meanings of words may depend on context, on time and place, and on the person using the words. This is not to say that the meanings of words are infinitely flexible, but rather that they are a product of culture and are influenced by it. Students should choose the meaning that makes the most sense in the excerpt they are reading.

7. Lumbering Unit I Activity #5 Worksheet may be especially useful if students do their own interviews or if they are reading other primary or secondary sources

that might contain specialized vocabulary. It could certainly be used for other topics than lumbering as well.

8. Discuss the words listed on Lumbering Unit I Activity #4 & #5 Worksheet. Ask: Which of these words would be used today? Would these words have the same meanings today as they had in the past? Why or why not? Why do words go out of use? How does technology affect the use of words? Can you think of words that you use that your parents would not have used when they were your age? How many of these changes can be attributed to changes in technology?

Example: Would your parents have known what a CD was? What word might they have used instead to refer to a recorded piece of music?

Lumbering Unit I Activity #5 Worksheet

Unknown Word:	Educated Guess of Meaning: Actual Meaning: Source of Meaning:	Were you Close?
Unknown Word:	Educated Guess of Meaning: Actual Meaning: Source of Meaning:	Were you Close?
Unknown Word:	Educated Guess of Meaning: Actual Meaning: Source of Meaning:	Were you Close?
Unknown Word:	Educated Guess of Meaning: Actual Meaning: Source of Meaning:	Were you Close?
Unknown Word:	Educated Guess of Meaning: Actual Meaning: Source of Meaning:	Were you Close?
Unknown Word:	Educated Guess of Meaning: Actual Meaning: Source of Meaning:	Were you Close?
Unknown Word:	Educated Guess of Meaning: Actual Meaning: Source of Meaning:	Were you Close?

Lumbering Unit I Activity #6: Understanding Sentences in the Excerpt

Objectives:
Students will:

- Identify sentences containing grammatical or logical errors
- Rewrite these sentences using a best guess of their meaning
- Recognize that a guessed meaning cannot be substituted for a quote

Procedure:

1. Explain that some of the sentences in the excerpt may not be complete, grammatically correct, or logically correct. This is due to the fact that this is a transcribed interview. People often change topics mid-sentence when speaking. They also may use slang or have personal mannerisms that make their sentences unusual. The transcriber does his/her best to write down everything a speaker says even if this means writing down things that don't appear to make sense. In order to make it easier to use a transcribed interview, you may want to guess at what the intended meaning of a sentence is.

2. Students find any sentences in the excerpt that are difficult to understand. They circle these sentences.

3. Students work in small groups to rewrite these sentences based on what the speaker seems to be trying to say. Students write down the possible meanings of the sentences.

4. Explain that if students are later discussing or writing about the excerpt, they may want to keep these possible meanings in mind. However, they must acknowledge that their guessed meanings are only *possible* meanings. If they quote the excerpt, they must quote it exactly. They may *not* replace sentences with their rewritten versions. They can quote the excerpt and then explain what they think the quoted section means. This technique is useful for when they are using other transcribed interviews or for when they conduct their own interviews. Note that when transcribing their own interviews they should write down *exactly* what the person said and only later make guesses about what he/she might have meant.

Example:

Actual quote from Excerpt #1: "Well, I don't know, it was natural in those days, I fellow, that was all there was to do was the woods."

Rewritten: Well, I don't know. It was natural in those days for a fellow to go work in the woods. That was all there was to do.

Lumbering Unit I Activity #7: Identifying Aspects of Traditional Work

Objectives:

Students will:

- Identify features of traditional work in Excerpt #1
- Identify the emotions associated with this work
- Identify positive and negative aspects of the way in which Mr. Macleod learned his trade

Procedure:

1. Students read (or reread) Excerpt #1.

2. Students write down any pieces of information in Mr. Macleod's account that identify his work in the woods as traditional work. Some questions to get students started: Did Mr. Macleod go to school to learn his trade? Where did he learn it? From whom?

3. Students identify the positive and negative emotions Mr. Macleod expresses about his trade and learning it the way he did. Students may be directed to notice the words Mr. Macleod uses to describe his emotions. They may also look for clues that indicate his feelings less directly. For example, is it possible to tell that Mr. Macleod was proud of his skills even though he doesn't mention pride?

4. Students write these emotions down on the top of the Lumbering Unit I Activity #7 Worksheet, separating the emotions into positive and negative ones.

5. Students form their own opinions on the negative and positive aspects of the way Mr. Macleod learned his trade. Are there aspects of his experience that seem enviable, even fun? Are there aspects that seem terrible or at least uncomfortable? Are there negative and positive aspects of organizing work in such a way that young people can learn from old people?

6. Students write their opinions on the bottom of the Lumbering Unit I Activity #7 Worksheet.

Lumbering Unit I Activity #7 Worksheet

Mr. Macleod's Emotions

Positive	Negative

Your Opinion on How Mr. Macleod Learned his Trade

Positive	Negative

Lumbering Excerpt #2

Interviewer: Lynn Franklin
Person being interviewed: Roger Jondreau, woods foreman
Transcriber: Lynn Franklin
Date of interview: January 23, 1974
Place of interview: Bill Pinkham's camp on the St. John River in northern Maine
What is the person telling about: Working in the woods
What time period is the person telling about? 1940's - 1970's
What place is the person telling about? St. John River area in northern Maine
Northeast Archives Catalogue # 906

Note: *This interview takes place outside. Mr. Franklin and Mr. Jondreau are walking about in the woods as they talk. Only Mr. Jondreau 's comments are written in this transcript.*

I started with my father working in the woods at age 12. My son is now 17 years old. In my time you could learn the trade in no time. Today kids go to school to learn to work in the woods till they are 22 years old. Then they come here and try to work alone. They run into too many problems. They need some experience in the woods. They had a program at the high school. They taught it at school. Instead they should of brought the kids out here to work with a crew and they could of paid them with the government money. That's how I learned. When I was 16 they came out with a law that you couldn't work till 18. I managed to get by for two years. The scalers and foremans watched for this. We had to hide when they came around. We were too young to get on the payroll. What work we did counted towards my father's work. We didn't need money. Today when they come in at 22 years old, they need money.

Even running a chain saw is something that needs to be learned. Safety is important. Being a chopper looks simple, but it isn't. Kids come in and get discouraged.

My father knew his work. It wasn't like today. We used horses. He would take a certain pace. He knew what he was going to do and how much he would get done. It was not a rush like today. We worked for **jobbers**, not on our own land. At 12 years old I didn't do much, but at 16 I was in the yard with a **buck saw.** At 18 I had learned the trade. I would remember my mistakes. He taught me things like getting the tree hooked up so it would be in the **twitching trail.** He taught me how to notch a tree so it would fall in the right direction.

Today it doesn't work to put an inexperienced man with two experienced ones. They are not related and don't care. All they know is that they are not going to do as well as they could. [refers to young guy working on **skidder** near by] His father put him on a skidder, he has a chance to learn, His father is right with him, showing him how. It wouldn't be the same with strangers, I can't teach someone to work on my job.

……………………………………Excerpt skips ahead……………………………………

[They are watching a father and son at work.]

The father is cutting. He is a good cutter, been doing it for a long time. It is a good way to learn. His father owns the machinery. In Canada, where they manufacture lumber, there were a lot of young kids about 16 years old working. It was during school time. Here it is illegal. They train the young people at a young age. They encourage them to work. I don't think it is good to try and train them too old.

……………………………………Excerpt skips ahead……………………………………

My children won't make their living the same way that I make mine, a good life, will not have the forest that we have to work with. Smaller wood, be too hard, do not care to see them do some of the stuff I've been through. I've always liked this work, too much regulations, a lot of stuff that doesn't make too much sense. I'd like to see them bring up a family around here like we did, probably have to go outside to find work.

Hauling wood by horse and sled. Legs landed on bank of river at Grindstone to be sawed at Milford, Maine. Jordan Lumber Company, circa 1900.
Maine Folklife Center P10

Lumbering Unit I Activity #8: Understanding and Evaluating a Perspective on Traditional Work

Objectives:
Students will:

- Identify ideas about traditional work in Lumbering Excerpt #2
- Comment on those ideas
- Consider how the speaker's ideas may or may not apply to current work situations

Procedure:

1. Students read Lumbering Excerpt #2.

2. Students may use Activities 3, 4, 5, and/or 6 with Excerpt #2. These activities are designed to increase students' understanding of the excerpt. The activities may not be necessary if students exhibit a good understanding without them.

3. Students work in small groups to answer the following questions:
   a. How does Roger Jondreau feel about young people learning forestry in schools?
   b. How does he feel about working in the woods with strangers rather than relatives?
   c. Look at the definition of traditional work in Activity #1. Does Mr. Jondreau favor traditional work over other types of work? Explain.
   d. Does Mr. Jondreau expect his children to be able to work in the woods the way he did? Why or why not?
   e. What do you think of Mr. Jondreau's suggestion that traditional ways of learning woods work are better?
   f. Do you think forestry students should have a chance to work in the woods with older, more experienced people before they graduate from the schools that train them?
   g. What about other professions? Should students have opportunities to work in their chosen professions before they need to make livings in those professions?
   h. What difficulties might arise in providing such opportunities today? Consider: Do you want to work in the same profession as your parents? Would you work for little or no pay in order to learn your profession? Would child labor laws permit you to learn your trade the way Mr. Jondreau and Mr. Macleod learned their trades?
   i. If you believe that young people today should have the opportunity to learn their work in traditional ways, brainstorm some ideas on how to make this happen.
   j. If you believe that we cannot or should not go back to learning trades in traditional ways, explain why you think this is so.

4. Students rejoin the large group. Students share some of their answers to the questions on Excerpt #2.

Lumbering Unit I Activity #9: Traditional Work Interview

Objectives:

Students will:

- Brainstorm types of work that might be considered traditional
- Students discuss the possibility that there might be people alive in their communities who have or are performing traditional work
- Find one or more members of the community to interview about traditional work
- Interview one or more members of the community about their traditional work experiences
- Reflect on their interviews

Procedure:

1. Review the definition of traditional work provided in Activity #1. It is work that is learned "without benefit of formal or institutional direction" (United States Congress Folklife Preservation Act). The skills of traditional work are typically passed on from parent to child or from any experienced person to a less experienced one.

2. Students brainstorm types of work that might be considered traditional

3. Ask students if there might be people in their community who have or are performing these traditional jobs

4. If the group determines that such people might exist, they can proceed to try to find them. The first step would be to compile a list of people already known to the students.

5. Students can contact the local historical society to solicit suggestions of people to interview.

6. Students can compose a letter to the local newspaper asking for people to volunteer to be interviewed about traditional work. The letter should include the definition of traditional work that students are using. The letter should provide a contact person, address, and phone number for responses.

7. Students can prepare themselves for their interviews using the activities in the Oral History Unit including preparation for writing questions, making phone calls, and conducting the interview with a tape recorder. It is recommended that students view "An Oral Historian's Work," a video tape available from the Maine Folklife Center.

8. Students may want to consider the following types of questions in their interviews: How did the person being interviewed learn his/her work? From whom did he/she learn it? Were there special benefits or pitfalls to learning the work in this way?

9. Students conduct their interviews. Students should be sure to obtain signatures on release forms so that the interviews can be placed in school archives, local historical society archives, and/or the Maine Folklife Center Archives.

10. Students transcribe their interviews. It is not absolutely necessary that each student transcribe his/her own interview. Some schools enlist students learning keyboarding to do this. However, students transcribing their own tapes will be better able to understand them than others might. They also may find it a learning experience to spend time listening carefully to their own interviews.

11. Students may want to do Activities 3, 5, and/or 6 with their own transcripts or with each other's transcripts.

12. Students discuss what they have learned from their interviews about traditional work. Did the people they interviewed particularly value this work? Why or why not?

13. Students deposit finished transcripts and release forms in a school archives, local historical society archives, and/or the Maine Folklife Center archives.

Lumbering Unit I Activity #10: Woods Work Interview

Objectives:

Students will:

- Find someone who currently works in the woods
- Interview this person about his/her work
- Reflect on their interviews

Procedure:

1. The students can share with the class any names of people they know personally who work in the woods.

2. The students can contact these people to find out names of others who might be interviewed.

3. The students can consult the yellow pages to find the names of people or companies in the forestry profession. In the Bangor area phone book, for example, there are several listings under "Foresters-Consulting."

4. Students can compose a letter to the local newspaper asking for people to volunteer to be interviewed about work in the woods. The letter should provide a contact person, address, and phone number for responses.

5. Students can prepare themselves for their interviews using the activities in the Oral History Unit including preparation for writing questions, making phone calls, and conducting the interview with a tape recorder. It is recommended that students view "An Oral Historian's Work," a video tape available from the Maine Folklife Center (See Recommended Viewing).

6. Students may want to consider the following types of questions in their interviews: How did the person being interviewed learn his/her trade? Has he/she seen changes in the technology used on the job? How has technology affected the way he/she works?

7. Students conduct their interviews. Students should be sure to obtain signatures on release forms so that the interviews can be placed in school archives, local historical society archives, and/or the Northeast Archives of Folklore and Oral History at the Maine Folklife Center.

8. Students transcribe their interviews. It is not absolutely necessary that each student transcribe his/her own interview. Some schools enlist students learning keyboarding to do this. However, students transcribing their own tapes will be better able to understand them than others might. They also may find it a learning experience to spend time listening carefully to their own interviews.

9. Students may want to do Activities 3, 5, and/or 6 with their own transcripts or with each other's transcripts.

10. Students discuss what they have learned from their interviews about work in the woods today. How is the experience of the people they interviewed different or similar to the experiences of Mr. Macleod and Mr. Jondreau?

11. Students deposit finished transcripts and release forms in a school archives, local historical society archives, and/or the Maine Folklife Center archives.

Lumbering Unit I Activity #11: Want Ads

Objectives:
Students will:

- Compare the requirements of a job in the woods 70 years ago and a job in the woods today.
- Express these requirements creatively by designing want ads from the two periods

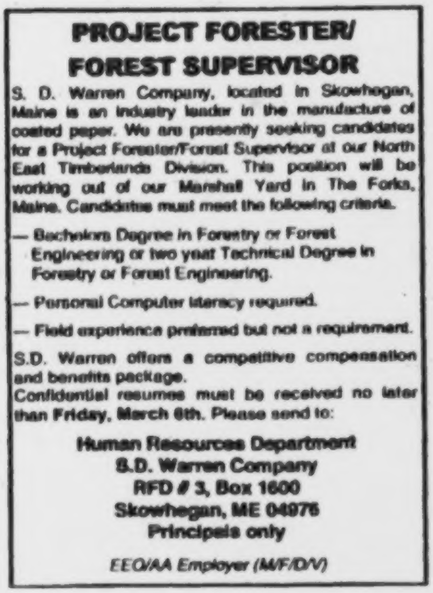
Procedure:

1. Students write a list of the requirements of a woods worker's job in the 1920's. Students should use the Lumbering Excerpts as references.

2. Students write a list of the requirements of a woods worker's job today. They can use their own interviews as references. They may also look in the want ad section of the newspaper for samples of ads. See also the sample ad below. Should students require more information, they can contact companies that hire woods workers. Finally, students may wish to contact schools that train woods workers (See appendix).

3. Using their lists, students design want ads for woods workers in the two time periods.

4. Students discuss the ads they have design and explain the reasons for the details they have included.



**PROJECT FORESTER/
FOREST SUPERVISOR**

S. D. Warren Company, located in Skowhegan, Maine is an industry leader in the manufacture of coated paper. We are presently seeking candidates for a Project Forester/Forest Supervisor at our North East Timberlands Division. This position will be working out of our Marshall Yard in The Forks, Maine. Candidates must meet the following criteria.

— Bachelors Degree in Forestry or Forest Engineering or two yeat Technical Degree in Forestry or Forest Engineering.

— Personal Computer literacy required.

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Lumbering Unit I Activity #12: Essay on Traditional Work

Objectives:

Students will:

- Reflect on what they have learned about traditional work in this unit
- Develop a thesis regarding traditional work
- Support that thesis in an essay on traditional work
- Use information from the interviews they've read and conducted as evidence

Procedure:

1. Students discuss their ideas about traditional work based on their reading and research. What are the advantages and disadvantages of traditional methods of learning a trade?
Are traditional methods of learning work still carried on today? Can they be? Why or why not?

2. Students develop theses regarding traditional work. These theses should be ones that can and must be defended. Students should be able to imagine a reasonable person disagreeing with them. They should also be sure they have written theses that they can defend using the evidence available to them.

Picking a jam on the Wassataquoick River.
Cant dogs in use, spiked boots.
Maine Folklife Center P300

Unit Evaluation Form

Name of Unit:____________________________
Student Name:______________________________

Unit Evaluation

1. Which activities were most difficult?

2. Which activities were easiest?

3. Which activities were most interesting?

4. Which activities were least interesting?

5. Did the instructions for any of the activities need to be improved?

6. How would you improve the instructions?

7. Are there any other improvements of the unit that you would like to suggest?

Self Evaluation

1. Which activities do you think you did well?

2. Which activities do you wish you had done more successfully?

3. How do you think you could have improved your own performance on this unit?

Open comments:

What did you think of the unit?

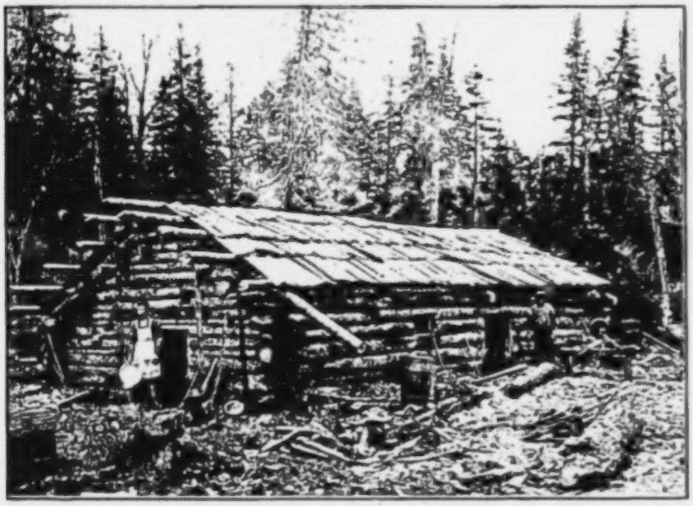
Lumbering Unit II: Romance and Reality

Introduction:

This unit addresses one of the most important industries in Maine both historically and currently: lumbering. It is assumed that students will have some familiarity with the history of lumbering in Maine since any text on the state would mention it. It is also assumed that students will have some familiarity with the legends surrounding lumbering including such popular tall tales as that of Paul Bunyan. What this unit offers is a chance to look at the personal stories behind the great harvesting of lumber in Maine. It offers a chance to compare the experience to the myth. Furthermore, it invites comparisons between lumbering in the days of the bucksaw and river drives to the lumbering of today. It is possible to see in the accounts presented here the effects of technological change not only on work but on the culture and community of the Maine woods.

Students are challenged to interpret the words of the past and to collect the words of present-day workers in the woods. It is hoped that students will gain an understanding of the ways in which historical change is reflected in the lives of individuals and of the ways in which the culture of Maine has been influenced by the dynamics of the larger society.

The romance of the Maine woods is expressed nowhere better than in its songs. Included in this unit are several of these songs. In their lyrics we find the danger and camaraderie that made working in the woods memorable. There is also something romantic in the very idea of men having the time and inclination to sit and sing for each other. However, the songs do not neglect to mention the discomforts of the lumbering life, sometimes with humor, sometimes with woe. There's no denying that the experience of the lumbermen was a mixed one.



Exterior of logging camp in fall. Cookee at front of camp. Wood chips, barrels, pots and pans, two man saw, grinding wheel in yard, circa 1900. Maine Folklife Center P75

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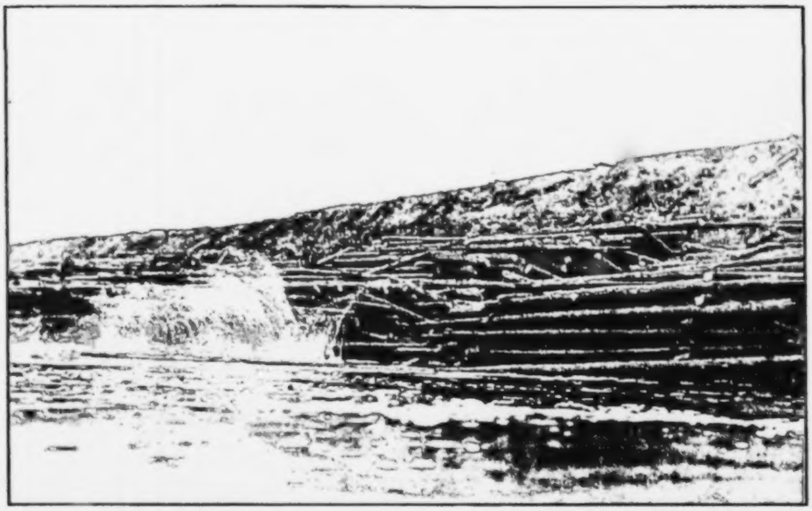

Men breaking up a landing of logs--logs hitting the water with a splash, circa 1900.
Maine Folklife Center P460

Lumbering Excerpt #3

Interviewer: Jeff McKeen
Person being interviewed: Joe Walker
Transcriber: Jeff McKeen
Date of interview: July 16, 1991
Place of interview: Fort Fairfield, Maine
What is the person telling about: Living in a woods camp as a child, working in the woods, river driving
What time period is the person telling about? 1920's - 1940's
What place is the person telling about? St. John River, Chimenticook Stream
Northeast Archives Catalogue # 2235

Well, I worked as a young man on the St. John River up on Chimenticook Stream and then I worked a lot of the time up on Little Black Stream, and we used to cut lumber there and **yard** it for the contractors and bring it to the rivers and put it in **landings**, and then from there we put it in the rivers and drove it down the streams to the mills. That was mostly our livelihood when we were young, that's what we did for a living. We'd go in the woods in the fall of the year and work till spring. And then there'd be a little pause between lumbering and log drives, then when the rivers opened up and we could drive we'd go up on the streams and drive down to .. . what they called the corporation, the St. Francis. Then from there down there was a general contractor that took the lumber from there down to the mills... I worked at that for many years. Then lumbering ceased, there was not much lumbering going on during the depression time. From then on we started cutting poles. There was some lumbering. But a fella by the name of England. A. R. England, he went up there, he started a pole operation, cedar poles, and he was shipping them all over the United States and Canada. And we worked at that, we used to go up in the woods and stay there all winter and cut them and bring them down. And then they had a landing, what they call a **loading plant** where the people took their poles in and hauled them out.

After a few years they got to where they'd truck them right out from the landings, right down the ice to the loading place and they'd load them on the **cars**. Yes, it was hard work, but it was interesting work. I've often thought of it, as an older man, it was very, very, nice in the evenings around the camp. You'd go in the camp and they had plenty of food, good food, and it was warm and comfortable. And then of course your day's work would exhaust you down to where you'd rest nice, and you'd have a good rest in the evening and then go back out in the morning. Things went on pretty much as a routine that way from day to day.

When the snow would get deep of course you would have to quit cutting. Then they would have the lumber all yarded up in **yards**, and when they quit cutting they would set up the sleds and start getting the teams ready to haul the lumber to the landings and put the lumber in landings. Yes, it was interesting work and of course it was very dangerous work too. There was many people that got hurt. I remember several men getting killed in the lumbering woods.

One winter we worked on what is known as the point of Big Black. I was very young then, I was only five years old. My father was lumbering there and my mother did the cooking for the crew and she put up the men going up and down the river by there. There was a lot of lumbering and Billy Jack Nobles was the man we were cutting lumber for at that time. And there were camps all along the river, there was no such thing as a person not having a place to stay all night, because all along the river there were people cutting lumber, and there were families moved in.

That time of the year most of the families would move into the woods and the settlement wouldn't have enough people left in them to keep the schools going. The children would all go in the woods with the families and when the spring came and they finally moved out of the woods, they would start school again. Then they would have school two weeks, the last of June, and we'd go to school until the fall of the year, October. When my father worked there that winter, I was five years old. And my brothers were all there and my mother cooked for the crew. It was a beautiful place. And we had company all the time. There were men going up and down to the camps. We worked for this Billy Jack Nobles, and just above us on what they call the Stuart Brook, the King brothers worked up there, and they had another camp down below there right across the St. John River from us. And one of the men got killed there that fall. I remember they took him down through in a canoe. My little brother and I were quite excited over that, that bothered us a lot to think that a man had gotten killed... The next winter we went up on Little Black Stream to cut logs. My father built a camp up there the year before. He built a camp on the Head of the Dead Water on LittleBlack. There was a brook that came in there that was named after a lumberman, many, many years before that. My father had worked there the first year that he worked in the woods. It was known as Grey Brook. And my father built a camp there and we lived in that camp eight winters.

....Excerpt skips ahead...

JW talks about driving logs as a young man.

JW: And an old fella that used to be up that way, now he's old he wasn't then. He was very, very good on lumber. He was smart and he could get around, as long as there was a log there he could stay on it; his name was Kelly, George Kelly. And he lives at this time with his daughter in St. John, Maine. He's very old now, I believe he's ninety. And he's crippled up. But at that time when George was a young man he used to take charge on the drive, he was a good driver. He was a good man on logs. And wherever there was a log in the river. If he was on it he stayed on it. He could ride a log wherever there was water to go on. And there was a lot of those boys up there who were very good on lumber. I remember one fella. He and this same man coming through what they call Bishop Rapid, in a canoe, and they had a hard time to get through, they almost sunk the canoe, but they got ashore at the foot of the rapids. And the next day he went up and got on a log and run through the river without falling off the log *(laughs)*. Oh yes, they were a lot of very smart men on lumber at that time. But they were used to that, that was their livelihood.

....Excerpt skips ahead...

It was quite a life. It was hard work, no doubt about it, hard work. And in the spring of the year driving was a miserable job, It was wet, cold. On what was known as Chimenticook Stream, there's a lot of **bogans** along that, you had to wade them above your knees to get to work in the mornings. Putting the landings in, at night your clothes would be wet.

It wasn't what you'd call a good job, that was hard work and it was miserable work. In them times there wasn't any work to be gotten. And if you didn't do that you just didn't work. And people have to do something to live. Of course I was single then, but I still had to work just the same... We used to have a lot of problems along the river, and a lot of the time everything would go pretty good. It was a way of life. Nobody complained too much about it, because they expected it. They accepted it as it was because it was a way of life. Outside of that you had nothing to work at. And we lived through these terms... Oh, it was quite an experience working in the lumbering woods. And now as I think of it, I'm older, I would like to be able to go back in a lumbering camp for a winter again, I would love to go back. And I spoke one time when the last drives were going down the Machias Stream. I talked to my wife, I said, I would like to go down there and go on the drive for a week or so just to renew the memories and stay on the drive. But I guess it was best that I didn't because I probably wouldn't have stayed anyway after being used to not doing that.

....................................Excerpt skips ahead................................

Mr. Walker talks about the last drives.

JW: Well, the last drive to come down the Allagash, oh the mid-forties, I'm not sure, any later, yes I believe they did in the early fifties, because Irving Company was the last log drive to come down the St. John River, and they drove them down when they had bulldozers and everything else on the river. But that finally closed out when they started putting roads in the woods for the trucks, they started trucking right from the yards to the mills and that there made a big difference.

JM: Didn't have to handle the logs so much?

JW: No, they didn't have to handle them so many times, and of course there was no way, when the water was good, there was no way you could move the lumber as cheap as you could with the water, because you could take so much of it at a time. But when they got going with the trucks, as you say, they didn't handle it much. It was right to the mill and it was over with.

JM: What were the camps like? Can you describe them?

JW: The men were in one building and the cook was in the other. They had two rows of bunks on each side, one on the bottom and one on the top. And then they had two big heater stoves in the middle, between bunks. Then they had men called **bull cooks,** they cut the wood and brought it into the camp and kept fire in the camps. These camps were built of boards. Framed them up and boarded them with lumber and covered them over with one ply of tarred paper. Nailed the paper on the seams so no air could get out or in. That was the camp we had there (Rumford Falls). In the cook room they had a cook, a bull cook, and two, well we would call them sub-cooks now. They would cook the potatoes, and the beans, and the beef and things like that for the camp. And they were very good cooks. And the other one fellow did nothing but pastry, and he was a specialist. You could go to that table. You had any kind of pie you wanted, any kind of rolls, and bread, wonderful home-made bread. And then he'd make those jelly rolls just like you'd buy them out of a store. He was I suppose what you'd call one of the best. And the men did no complaining about his cooking, he was all right. I worked there quite a while that fall, and I cut my foot. And after I cut my foot I filed for a week or so and I decided to come home and I quit and come home. But that was a nice life there...

JM: What was it like after supper?

JW: Now after supper we had a couple of fiddles, and we had some guitars, and the men would all set around on the deacon seat, that's the bench that goes along in front of the beds, they call it the deacon seat. and we'd set around there and talk and tell stories, and of course they would play the violins and guitars, and people made their life for themselves like that. It was nice too. Some people would sit there and file their saws, **bucksaws**. At that camp we were cutting **pulpwood.** Everybody would sit there and file their saws, we'd work along together. That was the one place I saw something I never saw before. I saw a man there, there was a group of them playing the fiddle, playing and singing, and this fella, he wasn't very old, he was old to me then, but I was only a young fella. And he got a hold of one of the fiddles and he got to playing left handed and it was the first time I ever saw the like of that and I never saw it since. And he could play that violin professionally with his left hand, buy could he play. And everybody was laughing. it was amusing to them. But he was good. We had quite a time. We used to have a good time in the lumbering woods. Get up in the morning and get your breakfast and go to work and in the evening come back and sit and tell stories.

JM: Did everybody participate in the evening program, sing or tell or do something?

JW: It wasn't a program, an arrangement. Somebody would start something and it would lead from one thing to another. Like you and I would say at a certain time I worked so and so at such a place and stories would develop through these channels. It was never a program. It was what you might call a coincidence. Somebody would say I worked at such a place a certain time and that would develop, well hey I worked there too. Was you there when I was there and the first thing you know a conversation would start concerning this operation. It was interesting to listen to those people, they had a lot in common.

..................................Excerpt skips ahead...............................

JM: Did they tell stories about strong men and feats of strength?

JW: Oh yes they used to tell of different men and their strength. They told of several fellas. I remember there was an old fellow, an awful good old fella to get along with . . . he was an awful powerful man, but you know there was a lot of rugged men around there at that time. Them people were brought up to hard work and they were muscled up and they were powerful men.

JM: Did you hear stories of what Will Gardner could do?

JW: I don't remember right now of any particular things, but a fella by the name of Jack Gardner up there, old man Jack they called him. They claimed he could shoulder a barrel of pork. One of those big barrels of pork which was not done by men very few and far apart could do the like of that.

JM: How much would that weigh?

JW: Well, it was supposed to weigh 350, 400 pounds. It took an awful lot of power to do that. They told about a fella there, he wasn't an awful big fella either, there was about 4 miles from, what is known as the boat landing to Rocky Brook on Little Black and a fella by the name of Joe Jalbert, he took a bag of flour on his back at the boat landing and never put it down until he got to Rocky Brook with 100 pounds of flour. So that was a pretty good achievement. That was a hard road too.

Three men with peaveys on a single log in the river, circa 1900.
Maine Folklife Center P302

Lumbering Excerpt #4

Interviewer: Jeff McKeen
Person being interviewed: Jim Cahill
Transcriber: Jeff McKeen
Date of interview: July 8, 1991
Place of interview: Moscow, Maine
What is the person telling about: Living in a woods camp as a child, working in the woods, river driving
What time period is the person telling about? 1920's -1940's
What place is the person telling about? Kennebec River, Pleasant Pond, other locations
Northeast Archives Catalogue # 2232

... It was fun for me. It was fun for everyone back in those days. Things wasn't as rushed as they are now. Today no matter where you go there's a machine for every man, and they want that machine humming. Cause it costs too much money to set still. Back then, the only machine you had was the men, and the **bucksaw** and an axe, so he could take time and stop if he wanted to and tell a story

................................Excerpt skips ahead................................

JM: Do you remember as a kid going into the camp at night and listening to the men?

JC: Oh sure. There would be two or three that could play harmonica. Somebody would always have a handful of Jew's harps around. And you'd find quite a few good voices too... Then there was always one violin, there might be two or three, and once in a great while somebody would come in with a banjo. It wasn't all that bad. Actually the best entertainment you can get is what you provide yourself. If you got money in your pocket you can hire somebody to entertain you and it still isn't as good as what you can do yourself if you can get a gang around that was interested.

JM: So they'd have a little time every night?

JC: Then there was always a poker game going on.

JM: What were the songs like?

JC: . . . They were good songs. Of course, they had some that you really shouldn't sing in a camp, and some that you should have been out behind the barn when you sing them, but they were singing them just the same. And there was always somebody that could **stepdance**. And of course the floors in your camps were always hewn logs, but they'd have a place somewhere where they'd save box boards from the supplies coming in, they'd fix a place 6 or 8 feet square. Somebody would get the harmonica and the fiddle and the Jew's harp going and somebody'd stepdance. It was good. Then of course when night come and they put the lights out, everything would be reasonably quiet until the bedbugs and the lice begin to bite. The you'd hear somebody growling and kicking (laughs). I'll never forget up here to Pleasant Pond one winter, I was in the woods up there . . . we stayed in an old farmhouse in there and of course all those old farm houses had big long sheds. And they'd fixed the shed up . . . And there was probably 50 or 60 men slept up there, And I'll never forget the bedbugs were quite numerous. I'll never forget one morning we come down to breakfast, there were so many men there wasn't room enough to sit down at once to eat. So 20 minutes before it was time to eat breakfast everybody would begin to congregate at he door, And the minute the cookie hollered take her I'm telling you you want to stand back cause everybody was coming through till the plates were all filled up. There was a fella up there they called him Whiskers, he let his whiskers grow that winter and his head was just as bald on top as a cement floor. Pat Spaulding and I and Howard Spaulding, Charlie Wharf, Howard York, we would set right at the end of the table. This particular morning, Whiskers come in and he sat right between a couple of them, right across from me. Patty Spaulding sat on one side of me and Howard York on the other, And we started eating breakfast and I looked up and I ain't lying to you a bit. there was a bedbug right on top of that bald head just as big around as your thumb. Never saw anything like it. And it loomed up just like a lighthouse on the coast. I wanted to laugh but I didn't want to cause I wanted the rest of the boys to see what was going on so I nudged them a little bit, and they kind of looked and I kind of nodded my head andafter a while they got a drift of what I was showing, and they spotted it and they began to grin and then to chuckle. And of course the boys on the other side of the table were wondering what we were laughing at. Whiskers sat there, stuffing his face, the bedbug didn't bother him at all *(laughs).* Before we got done breakfast, everybody was roaring right out. After a while somebody spotted that bedbug besides us.

....................................Excerpt skips ahead....................................

JC speaks of hauling wood down out of the mountains using a **snub line.**

JM: You did other work in the woods when you got older?

JC: Oh sure, I used to drive tractor, I cut some, I drove team a little bit, not much. By the time I was old enough to work in the woods legally, it was pretty much mechanical. There was some hauling with horses, but they were trucking the most of it. Tractor for this and a tractor for that.

JM: Did you work on the drives too?

JC: Oh yes. That was good, especially in the spring when the ice was floating right down the brook too.

JM: This was on the Kennebec?

JC: Yea, I drove on the Kennebec, but your stream drives was really where the excitement was. That's where you get right into ice water. I don't mean just a little daub here and there, but the snow on the bank a foot and a half deep. And there you are out in the brook thrashing around, cakes of ice going by you, along with the pulp. Well today they'd freeze to death. I don't know if they'd let you do it, I don't know if OSHA would permit it.

Hypothermia, but they didn't know what the word meant then, they hadn't invented it, so nobody had it. If you don't know what you've got, you don't have it. The clothes you wore then were wool, 100%. It wasn't 50% dacron, or nylon, or neon or something. Wool. And you'd be surprised, you pull on some woolen stockings, wool union suit, wool pants and shirt, jacket, you be surprised, you can jump right into the ice water, how long you can stay there before you think you had better come out, and walk up and down the shore a few minutes and shake yourself and warm up a little. You'd be surprised how long you can stand that. I don't know why, but it's a fact, I never knew of anyone having hypothermia. Not on the drive. Of course you was always moving. But sometimes you were in all over, lose your footing, fall down, that was the end of that, when you came up you'd had your bath for the day.

....Excerpt skips ahead..

JM: What about log **jams?**

JC: Log jam was a dangerous thing. You got something down in front to jam it on, generally it's a big rock or a point of ledge and you'd get in on the low side of that, get in where ever that rock was, I mean a big rock, something sticking up 6 or 8 feet. And you'd hang your boat in there and let men out with **cant dogs**, and they'd work on a log here and a log somewhere else. And finally someone would see one if you could get it you might start some of the jam to go by. But you always tried to maintain the one in front of you. leave it alone, work the sides of it. Cause if you get the whole thing started and all of a sudden it comes over the top of that rock, you're in hard shape, You get going down the river ahead of a log jam and you've had it...

JM: Did you ever see a jam where men were killed?

JC: Oh, there's been men killed, sure. That's a chance everybody took. And you didn't lose as many men as you thought you would, very few men were drowned on the main river. And probably in the old days there wasn't 50% of them that could swim. But, they'd go ashore on a paddle or a **pickpole,** anything, it don't take too much to float you.

Group of men picking a jam using cant dogs, Wassataquoick river, circa 1906.
Maine Folklife Center P299

Lumbering Unit II Activities #1-4: Understanding the Excerpts

Objectives:

Students will:

- Take numbered or margin notes on the excerpts
- Use various strategies to guess or find the meanings of unknown words
- Rephrase sentences as needed for understanding

Procedure:

1. Students read Lumbering Excerpts #3 and #4.

2. Students use Activities #3, #4, #5, and/or #6 from Lumbering Unit I to better understand these excerpts.

Lumbering Unit II Activity #5: A Day in the Life

Objectives:

Students will:

- Read for details about the daily lives of woodsmen and river drivers
- Organize these details into a daily log and/or journal entry

Procedure:

1. Students read Lumbering Excerpts #1, #3, and #4, noting details about daily life.

2. Students pick a particular trade and invent a character who carries on this trade. For example, a student may choose to write about a young river driver.

3. Students pick a particular date to write about considering the kind of work carried on at a particular time of year and the kind of technology used in a particular time period. Note that most of the descriptions in the excerpts are about work done from the 1890's - 1940's.

4. Students write a daily log of their character's activities throughout a particular day. This can be done on the Lumbering Unit II Activity #5 Worksheet.

5. Optional: Students turn the daily log into a journal or diary entry written in narrative form, i.e. complete sentences and paragraphs.

Emerson Lumber Company, Gilman Pond camps. Crew posing with dog.
Maine Folklife Center P5823

Lumbering Unit II Activity #5 Worksheet

Name of character:

Occupation:

Date (Include day, month, and year):

Location:

Time:	**Log Entry:**

Lumbering Unit II Activity #6: Feelings About Woods Work

Objectives:

Students will:
- Identify the feelings expressed in the excerpt
- Classify these feelings as positive or negative
- Summarize Mr. Walker's feelings

Procedure:

1. Students read Excerpt #3 looking for words expressing emotion and/or descriptions expressing emotion.

2. Students classify these emotions as positive or negative. Students can use the Lumbering Unit II Activity #6 Worksheet.

3. Students discuss ideas about why this excerpt includes both positive and negative feelings.

4. Students write a sentence that summarizes how Mr. Walker felt about working in the woods.

Lumbering Unit II Activity #6 Worksheet

Mr. Walker's Emotions

Positive	Negative

Summary Sentence:

Lumbering Unit II Activity #7: Living and Working Together

Objectives:

Students will:

- Consider the advantages and disadvantages of the living and working arrangement in the Maine woods
- Consider whether living and working together is an option they would favor today

Procedure:

1. Students contribute any situations in which they have lived and worked (or played) with non-family members, such as summer camp.

2. In small groups, students brainstorm the advantages and disadvantages of this experience. Students may use the Lumbering Unit II Activity #7 Worksheet.

3. Students read the accounts in Excerpts #3 and #4 looking for the advantages and disadvantages of the lumbermen's living and working arrangement.

4. In small groups, students write these advantages and disadvantages on the Lumbering Unit II Activity #7 Worksheet.

5. In the large group, students discuss whether they would like to work on a job that require living with co-workers, such as serving on a merchant ship, on an offshore oil rig, or in the military.

Lumbering Unit II Activity #7 Worksheet

Your Experience of Living and Working (or Playing) Together

Advantages	Disadvantages

The Lumbermen's Experience of Living and Working Together

Advantages	Disadvantages

Lumbering Unit II Activity #8: Entertainment

Objectives:

Students will:

- Note characteristics of the entertainment found in the lumber camps
- Compare the entertainment they enjoy to the entertainment in the lumber camps

Procedure:

1. Call attention to lines 132-139 in Excerpt # 3. Ask why Mr. Walker made a point of saying that the evening activities in the lumber camp were not programs? What's the difference between a program and the kind of entertainment that went on in the lumber camps?

2. In small groups, students list the types of entertainment found in the Maine lumber camps. Students use Excerpts #3 and #4 to find this information. Students may also look at the lumber camp games described in the Games Unit: Games from the Northeast Archives #7, #8, and #9. Students may use the Lumbering Unit II Activity #8 Worksheet to record this information.

3. Next to the lumber camp entertainments, students list adjectives that describe these entertainments. They may use their own words or pick from the adjective pairs listed below.

4. Students list the types of entertainment they enjoy.

5. Next to the entertainments they enjoy, students list adjectives that describe these entertainments. They may use their own words or pick from the adjective pairs listed below.

6. In the large group, students discuss how the entertainment enjoyed today differs from that enjoyed in the lumber camps. Students discuss possible reasons for these differences.

Adjective Pairs
spontaneous/ planned
professional/ amateur
original/ borrowed or bought
focused on people you know/ focused on celebrities
passive/ participatory
appreciated as a group/ appreciated alone
involving talk/ involving no talk
manufactured/ home-made

Lumbering Unit II Activity #8 Worksheet

Type of Entertainment in the Lumber Camps	Adjectives

Type of Entertainment You Enjoy	Adjectives

Men picking large log off rocks in river with peaveys and pick poles, circa 1900.
Maine Folklife Center P304

Lumbering Song #1

Interviewer: Jeff McKeen
Person being interviewed: Newell Beam
Transcriber: Jeff McKeen
Date of interview: July 18, 1991
Place of interview: Machias, Maine
What is the person telling about: The song "The Jam on Gerry's Rock"
What place is the person telling about? Fifth Lake and West Penobscot River, Maine
Northeast Archives Catalogue # 2238

JM: What kinds of songs, stories did you hear?

NB: Songs? I'm going to tell you, there was one song that I used to like to sing. I learned that when I was up to Fifth Lake. And that was the "Jam on Gerry's Rock." I done a lot of inquiring about that song. You know as I do if somebody does a good feat, or something they'd make up a song or a poem about him. And that will live on and live on. Now that song, Jack Monroe was the boss and he lost his life on the jam on Gerry's rock. And I learned that and I done a lot of talking about that. I figured that was a true song. I talked with Sandy Ives about it. I said Mr. Ives, did you ever do any research work on the West Penobscot? That's where it happened. He said, some. Did you ever know anything about "The Jam on Gerry's Rock?" He said, I heard it. And he said possibly it might be true.

And I said possibly it might too. So one time when I was up there to Fifth Lake and I was sitting there on the end of the **deacon seat,** quite a long deacon seat, and I sung "The Jam on Gerry's Rock." I'd inquire when someone came in if they knew anything about it. After I sung that song and I was setting there, and a fella came in over where I was setting and he said, "Sonny," (he was older than I was,) he said, "Sonny, do you think that's a true song?"

I said, "Mister, I would like to think that it is. I would like to believe that Jack Monroe and his sweetheart is buried alongside of the river."

He said, "let me tell you something. I have river drove on the West Penobscot, every spring when we come by there, the graves were there, two of them." He said, "we'd take off the old sticks and plant new flowers on those graves. Those graves were taken care of by the people coming down river." And he said, "on a hemlock, just to the head of those graves," he said, "I took out my knife and I cleaned out some initials that was on there." "One of them," he said, "was JM, which was Jack Monroe." And he said, "I really think that that was a true story. Now," he said, "of course Gerry's Rock is gone, they blasted it out as a menace to river driving and navigation. Now," he said, "I presume, where the river driving is done that those two graves are all but forgotten. But, the song lives on, it's in the hearts of men. You will hear that around the old **ramdown** when you're sitting around the camp at night, with the wind aroaring and the snow ablowing." And I believe I found out that that is a true song and I liked it. Yes sir.

JM: Could you sing a little bit of that song?

NB: Well you know my voice, when you get around between eighty and ninety, your vocal chords have quite a lot of knots in it and quite a lot of vacant places in it. If you think you can stand it, if that tape don't break, I'll try and give you a little bit of the Jam on Gerry's Rock. You got to take into consideration that a **shantyboy** and a river driver are the same person.

The Jam on Gerry's Rock

Now come all of you old **shantyboys** and listen while I relate,
The story of a river man and his [un]timely fate,
The story of a river man whose heart was true and brave,
It was at the **jam** on Gerry's Rock that he met his watery grave.

It was on a Sunday morning as you shall quickly hear,
The logs were piled up mountains high we could not keep them clear.
Our foreman said come on brave lads with hearts devoid of fear,
And we'll break the jam on Gerry's Rock and for Adamstown we'll steer.

Now some of them were willing while others they were not,
For breaking jams on Sunday they did not think they ought.
While some of our brave shantyboys did volunteer to go,
And break the jam on Gerry's Rock with their foreman Jack Monroe.

They had not rolled off many when they heard his clear voice say
I'll have you be on your guards boys for the jam will soon give way.
These words were scarcely broken when the jam did break and go.
And it carried away those six brave lads with their foreman young Monroe.

Then when the other shantyboys the sad news came to hear,
In search of their dead comrades for the river they did steer,
And some of their mangled bodies were picked up far below,
While bruised and bleeding near the bank was that of young Monroe.

They pulled him from his watery grave brushed back his raven hair,
There was one fair form among them whose wails did rend the air.
There's one fair form among them a girl from Loganstown,
Whose mourns and cries rang to the skies for her true love that got drowned.

Fair Clara was a noble girl a river man's true friend,
Her with a widowed mother lived at the river's bend,
The foreman all on his own true love the wages to her did pay,
And the shantyboys made up for her a generous purse next day.

They buried him with sorrow deep it was on the month of May,
Come all of you bold shantyboys and for your comrade pray,
They buried him with sorrow deep it was where the hemlock grows,
Where the day and date of that sad sad fate of that shantyboy Monroe.

Fair Clara did not long survive for her heart broke with her grief,
And scarcely two days later death came to her relief.
And when her time had passed away and she was called to go,
Her last request was granted to be buried by young Monroe.

Now come all of you bold shantyboys and I'll have you call and see,
Those two green mounds by the river side where grows the hemlock tree,
Those two green mounds by the river side is where two lovers lay low,
They're the handsome Clara Vernum and her true love Jack Monroe.

(Song transcribed from Jeff McKeen interview with Newell Beam, NA 2238)

Lumbering Song #2

The Jam on Gerry's Rocks (a version from Ontario)

Now come all of you bold **shantyboys** and listen while I relate,
concerning a young river boss and his untimely fate,
concerning a young river boss so handsome, true, and brave,
It was on the **jam** at Gerry's Rocks that he met a watery grave.

It was on a Sunday morning as you soon will hear,
our logs were piled up mountains high we could not keep them clear.
Our foreman said turn out brave boys with hearts devoid of fear,
We'll break the jam on Gerry's Rock, to Ellingstown we'll steer.

Some of them were willing while others they were not,
To work on jams on Sunday they didn't think they ought.
Till six of our Canadian boys all volunteered to go,
To break the jam on Gerry's Rocks with the foreman young Monroe.

They had not rolled off many logs till they heard his young voice say
I'll warn you boys be on your guard this jam will soon break way.
These words were scarcely spoken till the jam did break and go.
And it carried off our Canadian boys and the foreman young Monroe.

When the rest of those young shantymen the sad news they did hear,
In search of their brave comrades to the riverside did steer,
Meanwhile their mangled bodies a floating down did go,
While dead and bleeding at the bank lay that of young Monroe.

They took him from his watery grave, brushed back his raven hair,
There was one fair girl among them whose sad cries filled the air.
There was one fair girl among them who came from Saginaw town,
Her moans and cries rose to the skies, her true love had been drowned.

Fair Clara was a noble girl the river man's true friend,
Who with a widowed mother lived by the river's bend,
The wages of our foreman the boss to her did pay,
Those shantyboys made up for her a liberal purse that day.

They buried him in sorrow's depths, it was on the first of May,
On a green mound at the riverbank there grew a hemlock gray,
Inscribed on this gray hemlock by the riverside did grow
Was the name, the date of this sad fate of our foreman young Monroe.

Fair Clara did not long survive, her heart broke with this grief,
Only six months after that death came to her relief.
When at last her time had come then she was called to go.
Her last request was granted to be laid by young Monroe.

Source:

"The Jam on Gerry's Rocks," sung by Jim Doherty; *Lumbering Songs from the Ontario Shanties*, collected by Edith Fowke; Monograph Series, Folkways Ethnic Library; New York: Folkways Records, 1961.

Lumbering Song #3

Interviewer: Dr. Edward Ives
Person being interviewed: Merle Weymouth
Transcriber: Dr. Edward Ives
Date of interview: March 16, 1957
Place of interview: Green Lake, Maine
What is the person telling about: The song "Larrigans"
Northeast Archives Catalogue # Ives 1.8

Larrigans

Come trot your feet in time with me
And I will sing of **shanty** glee
Before I leave my **Larrigans**

Long was the road and hard the tramp
Before we reached our winter's camp
And changed our shoes for Larrigans

And long before the morning's glow
Old Billie says it's time to go.
Three weary miles through ice and snow.
'Twould freeze your toes through Larrigans

At noon the welcome luncheon call
Around the fire gathers all
You'd hear those hungry **swampers** bawl
I'm freezing through my Larrigans.

That night in camp when after lunch
We'd gather round the **deacon bench**
English, Irish, Scotch, and French
P.I.'s and mixed Americans

And each would sing some native rhyme
Of foreign lands and distant climes
Of heroes, girls, and fights and crimes
While Bill stamps time with Larrigans.

Soon we'll part with shoulder bags,
Scattered far from woods and logs
No more we'll meet in homespun rags
With **cantdog,** axes and Larrigans.

Lumbering Song #4

The Shanty Boys

This version was learned from an old Penobscot woodsman, Charles Sibley of Argyle, Maine. Sandy Ives has collected the song frequently in the Northeast, almost always sung to the same tune.

Come all ye good jolly fellows, came listen to my song,
It's all about the **shantyboys** and how they get along;
We're all good jolly fellows as you will ever find,
To wear away the winter months a-whaling down the pine.

The **chopper** and the **sawyer,** they lay the timber low,
The **swamper** and the teamster, they haul it to and fro;
You'd ought to hear our foreman soon after the break of day,
"Load up your team two thousand feet — to the river you'll steel away.

Crack! Snap! goes my whip, I whistle and I sing,
I sit upon my timber load as happy as a king;
My horses they are ready and I am never sad,
There's no-one now so happy as the jolly shanty lad.

Noon will soon be over, to us the foreman will say
"Put down your saws and ax my boys, for here's your pork and beans."
Arriving at the **shanty**,'tis then the fun begins,
A'dippelin' in the water pail and dinglin' of the tin.

And then to us the cook will say, "Come fella, come fly, come Joe;
Come pass around the water pail as far as the water goes."
As soon as lunch is over, to us the foreman will say,
"Put on your coat and cap, my boys, to the woods we'll bear away."

We all go out with a cheerful heart and a well-contented mind,
The days don't seem so long among the wavy pine;
You ought to hear our foreman, son after the sun goes down,
"Put down your saws and ax, my boys, to the shanty we are bound."

Arriving at the shanty with wet and damp cold feet,
We all pull off our **larrigans**, our suppers for to eat;
We all play cards till nine o'clock, then into our bunks we climb —
To wear away the winter month a-whaling down the pine.

Source:
Folksongs of Maine: sung by Sandy Ives accompanying himself on guitar, edited by Kenneth S. Goldstein. Folkways Record Album No FH 5323; 1959 Folkways Records and Service Corp., 701 Seventh Ave., NYC, USA

Lumbering Song #5

The Shantyboy's Alphabet

1. *A* is for axe that cutteth the pine,
B for the jolly boys never behind.
C for cutting we early begin,
And *D* for danger we ofttimes are in.

REFRAIN
And it's merrily, merry, so merry are we,
No mortal on earth is more happy than we.
And it's hi derry, ho derry, hi derry down,
Give the ***shantyboy*** *whiskey and his head will go round.*

ALTERNATE REFRAIN
And it's merrily, merry, so merry are we,
No mortal on earth is more happy than we.
Hi derry, ho derry, hi derry down,
For the shantyboy welcomes when nothing goes wrong.

2. *E* is the echo that makes the woods ring,
And *F* is the foreman, the head of our gang.
G is the grindstone we grind our axe on,
And *H* is the handle so smoothily worn.

3. *I* is the iron that marketh the pine,
J is for the jolly boys never behind.
K is the keen edge on our axes we keep,
And *L* for lice that keep us from sleep.

4. *M* is for moss we stick to our camps,
N is the needle we sew up our pants.
O is the owl that hoots in the night,
And *P* for tall pines we always fall right.

5. *Q* is the quarrels we never allow,
R is the rivers our logs they do plow.
S is the sleighs so stout and so strong,
And *T* for the **teams** that haul them along.

6. *U* is the use we put our teams to,
V is the valleys we force our roads through.
W the woods we leave in the spring,
And the other three letters I don't think I'll sing.

Source:
"The Shantyboy's Alphabet," sung by Sam Campsall; *Lumbering Songs from the Ontario Shanties,* collected by Edith Fowke; Monograph Series, Folkways Ethnic Library; New York: Folkways Records, 1961.

Lumbering Unit II Activity #9:
"The Jam on Gerry's Rock"

Objectives:

Students will:

- Discuss the possible reasons the song was created
- Identify the mood of the song
- Interpret what the song says of the lumbering life and those who lived it
- Compare the versions of the song from Maine and from Ontario
- Speculate on reasons for the different versions of the song
- Comment on the idea that the song is a "true song"

Procedure:

1. Students read and, if possible, listen to Newell Beam's introduction to the song and the two versions of the song (Only one version is provided in full on the tape, but both versions are fully transcribed).

2. Students are asked to think about why this song was created. Students may begin by writing down Newell Beam's ideas on this question. Students can then speculate as to other reasons the song might have been created. What function might such a song have served among the men in the lumber camps? Students can share their ideas in large group or small groups discussions.

3. Students come up with words to describe the mood of the song. What feelings does the song evoke?

4. Students are asked to determine what this song says about the lumbering life or about the men who experienced it. In small groups, they can brainstorm as many messages as possible. They should be encouraged to write down any messages that come to mind even if these messages are contradictory. Students may use Lumbering Unit II Activity #9 Worksheet A for their brainstorming. Save this worksheet for use with other songs.

5. Students examine the two versions of the song. Students note the differences between the two versions. Students are asked whether the meaning of the song is altered from one version to the next? Why or why not? Students may use Lumbering Unit II Activity #9 Worksheet B.

6. Newell Beam claims that this might possibly be a "true song." Students write down what they think Newell Beam means by a "true song," and their own definitions of what a true song is. Does a song need to be based on a real event in order to be "true"? Students write whether they believe this song is a true song based on Mr. Beam's ideas and their own ideas? They need to give reasons for their beliefs, and tell how they would go about trying to prove whether this song is "true" or not. Students may use Lumbering Unit II Activity #9 Worksheet C.

Lumbering Unit II Activity #9 Worksheet A

The lumbering life is

The lumbering life is

The lumbering life is

The lumbering life is

The lumbering life is

OR

The shanytboy (river driver) is

The shantyboy (river driver) is

The shantyboy (river driver) is

The shantyboy (river driver) is

Lumbering Unit II Activity #9 Worksheet B

List the differences between the two versions.

	Maine Version	Ontario Version
1st line		
2		
3		
4		
5		
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Circle any differences that you think significantly change the meaning of the song.
Tell why you think the differences you have circled are important.

Lumbering Unit II Activity #9 Worksheet C

1. What does Newell Beam mean by a "true song"?

2. Based on his Mr. Beam's definition, do you think "The Jam on Gerry's Rock" is a "true song"? Why or why not? Could you prove whether the song is true based on his definition? How?

3. What do you think a true song is?

4. Based on your definition, do you think "The Jam on Gerry's Rock" is a true song? Why or why not? Could you prove whether the song is true based on your definition? How?

Lumbering Unit II Activity #10: *"Larrigans," "The Shanty Boys," "The Shantyboy's Alphabet"*

Objectives:
Students will:

- Identify the mood of the songs
- Compare the mood of these songs to the mood of "The Jam on Gerry's Rock"
- Discuss possible reasons these songs were created
- Compare the purpose of these songs to the purpose of "The Jam on Gerry's Rock."
- Interpret what the songs say of the lumbering life and of those who experienced it
- Classify the details in the songs as romantic or unromantic

Procedure:

1. Students read and, if possible, listen to "Larrigans," "The Shanty Boys," and "The Shantyboy's Alphabet."

2. Students identify the mood of the songs. Do they share a common mood? What feelings do the songs evoke? These feelings can be written on the board.

3. Students compare the mood of these songs to the mood of "The Jam on Gerry's Rock." This can be done in a class discussion.

4. Students are asked to think about why these three songs were created. What function might these songs have served in the lumber camps?

5. Students discuss how the purpose of these three songs might have differed from the purpose of "The Jam on Gerry's Rock." Students can be asked to think of reasons why both types of songs were found in the lumber camps. This discussion can take place in small groups or in the whole group.

6. Students are asked to determine what these songs say about the lumbering life or about the men who experienced it. In small groups, they can brainstorm as many messages as possible. They should be encouraged to write down any messages that come to mind even if these messages are contradictory. Students may use Lumbering Unit II Activity #9 Worksheet A for their brainstorming.

7. In their small groups, students classify the details found in these three songs as romantic or unromantic. It should be explained to students that romantic, in this context, has nothing to do with love. It refers to a sense that men are bigger than life, that there is something adventuresome and inspiring about the work they do. It also may refer to a lifestyle that is simple, hearty, honest, and satisfying. Unromantic details may include the discomforts or flaws of that lifestyle. Students may use the Lumbering Unit II Activity #10 Worksheet.

Lumbering Unit II Activity #10 Worksheet

Romantic	Unromantic

Lumbering Unit II Activity #11: Writing a Work Song

Objectives:

Students will:

- Using the lumbering songs as models, write a song about a worker today
- Compare the songs students write to the lumbering songs
- Discuss the process of writing the songs

Procedure:

1. Explain that lumbering songs 3, 4, and 5, all describe the daily life of the lumberman. Ask students to imagine a work song describing the daily life of a worker today. Have students write the words of this song. They may borrow the format of one of the lumbering songs. For example, they may choose to use the alphabet, as "The Shantyboys' Alphabet" does. They may borrow a tune or start from scratch. Possible topics: woods work today, a job the student has held, a job held by an adult whom the student knows, the routine of a student's school day. If they are brave, students can record their songs on cassettes and play them for the class. Otherwise they can just share the words.

2. After sharing songs, the students compare their songs to the lumbering songs. Are the moods in the students' songs different or similar to the moods in the lumbering songs? Are they more or less romantic than the lumbering songs? Why might this be so?

3. Students discuss whether it was difficult or easy to write a song about a worker today. Why was it easy or difficult?

Lumbering Unit II Activity #12: Changes in Songs

Objectives:

Students will:

- Identify songs about workers today or the lack thereof
- Speculate on reasons more songs are not written about jobs people hold today
- Discuss changes in the way people work that might explain the lack of work songs today
- Discuss changes in entertainment technology that might affect how songs are written
- Compare the songwriters and audiences of the lumbering songs to the songwriters and audiences of songs written today
- Write a paragraph on why songs that working people hear today are different from the songs the lumbermen heard

Procedure:

1. Explain that work songs in the past were common. Like the lumbering songs, most work songs described the lives of the workers themselves and were sometimes used on the job as inspiration. Ask students to think of any contemporary work songs. They might want to listen to the radio for a few days or ask people they know to share any songs about workers today.

2. Ask students to speculate on why we don't hear many, if any, songs about jobs today, such as driving skidders, computer programming, or working in fast-food restaurants. What makes this work different from the work of the lumbermen? How do changes in the way people work explain the lack of work songs today? How do changes in entertainment technology (radio, television, stereos, etc.) affect the way songs are written? It may help to consider who wrote the lumbering songs and who listened to them. Who writes songs today and who listens to them? Students can discuss these questions in small groups and then share their ideas in the large group.

3. Individually, students write paragraphs on why the kinds of songs that working people hear today are different from the kinds of songs the lumbermen heard. Do we have work songs today? Why or why not?

Lumbering Unit II Activity #13: Describing the Atmosphere

Objectives:

Students will:

- Read for details about the atmosphere in the lumber camps
- Write descriptively about that atmosphere

Procedure:

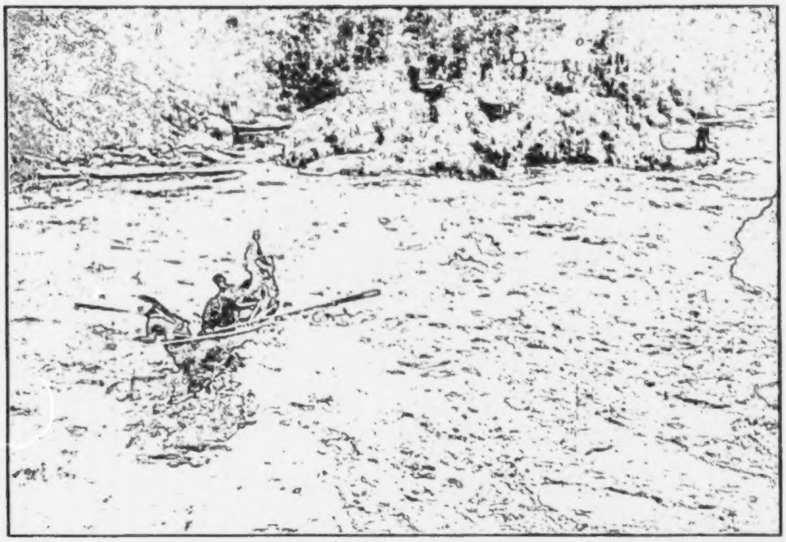
1. Discuss what is meant by atmosphere, i.e. the feelings evoked by a particular place or social setting. In order to clarify this concept, the teacher may ask how the atmosphere is different in gym class than it is in history class.

2. Ask students to think about the atmosphere in the lumber camps as described in the lumbering songs and in Excerpts #1, #3, and #4.

3. Students write about that atmosphere by responding to the following prompt:

> Complete this sentence and then extend it into a paragraph:
>
> *"I walked out of the cold into the lumber camp and..."*

Students should be encouraged to use descriptive language: adjectives, similes, etc.



Batteau running severe rapids, oars and poles in use. Slewgundy Heater, lower Mattawamkeag River.
Maine Folklife Center P295

Lumbering Unit II Activity #14: Watching a River in Spring

Objectives:
Students will:

- Investigate river driving in their local area
- Find on a map the nearest rivers where driving occurred
- Find evidence of river drives in their local area
- Describe the water in the river in the spring
- Imagine working on the river in the spring when the water is high

Procedure:

1. Students identify the rivers nearest to their town.

2. Students read local histories or contact local historical societies to find out if river driving occurred in or near their town.

3. Students visit sites where river driving took place and look for evidence of the drives (old **cribwork** for example).

4. Students visit these sites in the spring when the water is high. Students describe the water in a paragraph, a short poem, or just a list of adjectives.

5. Students discuss what it might be like to go down the river on a log or in a **batteau** during the spring run-off.

Lumbering Unit II Activity #15: A Letter Home

Objectives:

Students will:

- Read for details about the life of a woods worker separated from his family
- Imaginatively elaborate on these details
- Write a letter home from a fictional character working in the woods

Procedure:

1. Students read the lumbering songs and Lumbering Excerpts #1, #3, and #4 for information about the life and emotions of a young woodsman or river driver.

2. Each student creates a fictional character working in a particular part of Maine in a particular year.

3. Each student writes a letter from the fictional character to his family. It might be most interesting to write from the point of view of a young woods worker or river driver separated from his family for the first time. Students should describe feelings as well as experiences in these letters. Note: This assignment assumes a male character. There were women who worked in the woods, most often as cooks. There are some records that mention women driving tractors and skidders. However, the accounts describing these experiences were too incomplete to include here. This is an area in which more research needs to be done.

Lumbering Unit II Activity #16: Legends

Objectives:
Students will:

- Speculate as to how legends were formed in the Maine woods
- Write such a legend based on Excerpts #1, #3 and #4

Procedure:

1. Discuss the legend of Paul Bunyan. If students are not familiar with the legend, you may want to obtain a version of it to read in class (A few of the many versions are listed below). Ask some of the following questions: Why do you suppose the work in the Maine woods became the stuff of such legends? What do you see in the accounts you've read that gives you hints of how such legends developed? Who are some of the people mentioned in the excerpts who could have become legends?

2. Students write a legend about one of these people or about a fictional character. The students should use details about woods work and river driving found in Excerpts #1, #3 and #4. In the style of legend writers, however, they may exaggerate. Students may wish to create a fictional setting in which the legend is being told, around the cookstove in the lumber camp, for example.

Paul Bunyan stories:

Dolbier, Maurice. *Paul Bunyan.* New York: Random House, 1959.
Feuerlicht, Roberta Strauss. *The Legends of Paul Bunyan.* New York: Crowell-Collier, 1966.
Wadsworth, Wallace. *Paul Bunyan and His Great Blue Ox.* New York: Doubleday, 1964.

In the introduction to her book, Roberta Feuerlicht writes:

"When a group of men are kept apart from the rest of society because of their occupation they are likely to shape their own traditions and create unique heroes for themselves. The cowboys did it with Pecos Bill. The loggers, sitting in winter camps cut off from the world for six or eight months at a time, came up with Paul Bunyan.

At first the men might just have told stories of many loggers, who might even have been real. These loggers showed unusual strength or courage or wit in a difficult situation. Later these stories clustered around a single hero and he was named Paul Bunyan."

Lumbering Unit II Activity #17: Woods Work Comic Strip

Objectives:

Students will:

- Find details in the lumbering songs and in Lumbering Excerpts #1, #3, and #4 that could be used in a comic strip
- Make a comic strip using these details or similar invented ones

Procedure:

1. Discuss different types of comic strips: ones that deal with work situations, with family situations, with the adventures of superheroes. Explain that students will be making a comic strip set in the working and living environment of the Maine lumber woods. The comic strips they make can emphasize humor, adventure, or other aspects of the lumbermen's experience. They may wish to base their comic strip on the legend they have written.

2. Students look for details in the lumbering songs and in Lumbering Excerpts #1, #3, and #4 that might make for good comic strip stories. Are there funny, scary, or otherwise interesting incidents described?

3. Students make comic strips either based on these incidents or on invented ones using details based on the excerpts. The incident of the bedbug on the Whiskers' head in Excerpt #3 is an obvious choice, but there are other possibilities.

4. Students can make a one-frame comic or a several frame one. The design can be up to the student.

Some tips:

*If writing speech in bubbles, students should write the words first and then draw the bubbles. This will help to avoid the event of drawing a bubble that is too small.

*Students may want to write the speech of the characters in captions at the bottom of the picture frame. This can be helpful in avoiding cramped or illegible words.

Lumbering Unit II Activity #18 : Woods Work Interview

Objectives:

Students will:

- Conduct an interview of someone who works in the woods

Procedure:

1. Follow the procedure in Lumbering Unit I Activity #10.

2. Students may want to add questions particularly relevant to this unit including questions about the lifestyle of present-day woods workers, the working atmosphere, as well as the methods and technology of current woods operations. Students may want to inquire about how the people they are interviewing feel about their work.

Lumbering Unit II Activity #19: Machine and Man

Objectives:

Students will:

- Notice thoughts and feelings about technological change expressed in the excerpts
- Speculate on the effects of technological change in the lumber woods
- Read and/or listen to the song *John Henry*
- Compare the shift from man to machine in the song to the shift that occurred in the lumber woods
- Write a song, poem, or story about the shift from man to machine in the lumber woods

Procedure:

1. Students identify lines in Lumbering Excerpts #3 and #4 that deal with thoughts and feelings about changes in technology that resulted in the end of the river drives. Lines 1-5 in Excerpt #4, for example, deal with this theme.

2. Students speculate on how the end of river driving and the introduction of machinery in the Maine woods changed the work and the lifestyle of the people who worked in the woods. If students have had the chance to interview people who work in the woods today, they can call on information they have gained from these interviews. Students may write their ideas on the Lumbering Unit II Activity #19 Worksheet.

Some questions to get discussion started: Would the same work crews be needed to truck lumber as were needed to drive it down a river? Would the same level of skill and daring be required of truckers as of river drivers ? There may be some argument on this since trucking is a skilled and often dangerous profession. How would the experience of cutting down trees with a two-man saw differ from the experience of harvesting them with machinery? With mechanization and trucking would there be the same need to live in the woods or to adjust to seasonal changes as there was in the past?

3. Students read or listen to the song *John Henry* about the introduction of machinery to the process of railroad building (See attachment).

4. Students note the features of the heroic John Henry. Consider: Does John Henry resemble any of the heroes of the Maine woods? How so? How does the technological shift that John Henry resisted resemble the shift in the Maine woods? What was lost in both cases?

5. Students write a song, poem or story that focuses on a character who is experiencing changes in technology in the Maine woods. This song can be about the end of river driving, about the introduction of skidders in the woods, about the introduction of tractors and trucks, or any other subjects noted in the excerpts and interviews.

Lumbering Unit II Activity #19: Machine and Man Attachment

John Henry

One of the many legends about John Henry, famous steel driller of West Virginia around 1870, tells how he laid down his life to convince himself and others that he could beat a machine. A contest was arranged by two companies in Big Bend Tunnel: John Henry against a steam drill, —"de flesh ag'in de steam." "De flesh" won, but John Henry broke a blood vessel and died.

1. John Henry said to his captain,
"A man ain't nothing but a man.
An' before I'll let your steam drill beat me down,
Die with the hammer in my hand, Lawd, Lawd!
Die with the hammer in my hand."

2. John Henry got a thirty pound hammer,
Beside the steam drill he did stand.
He beat that steam drill three inches down,
An' died with his hammer in his hand, Lawd, Lawd!
Died with the hammer in his hand.

3. John Henry had a little woman
An' she was always dressed in blue,
She went down track never looking back,
Says, "John Henry, I am always true to you, Lawd, Lawd!
John Henry, I am always true to you.

4. "Who gonna shoe your pretty feet,
Who gonna comb your bangs?
Who gonna kiss your rose-red lips,
Who gonna be your man, Lawd, Lawd!
Who gonna be your man?"

5. "Sweet Papa gonna show your pretty feet,
Sister gonna comb your bangs,
Mama gonna kiss your rose-red lips,
John Henry gonna be your man, Lawd, Lawd!
John Henry Gonna be your man.

6. John Henry had a pretty little boy,
Sittin' in the palm of his hand.
He hugged and kissed him an' bid him farewell,
"Oh son, do the best that you can, Lawd, Lawd!
Son, do the best that you can."

7. They took John Henry to the graveyard
An' they buried him in the sand,
An' ev'ry locomotive come roarin' by
Says, "Dere lays a steel-drivin' man, Lawd, Lawd!
Dere lays a steel-drivin' man."

Introduction and lyrics from:

Boni, Margaret Bradford, ed. *Fireside Book of Folk Songs.* New York: Simon and Schuster, 1947. 170-173.

Lumbering Unit II Activity #19 Worksheet

Describe the Technological Change:

Effects on Work	Effects on Lifestyle	Other Effects

Describe the Technological Change:

Effects on Work	Effects on Lifestyle	Other Effects

Lumbering Unit II Activity #20:
Essay on the Good Ol'Days

Objectives:
Students will:

- Gain an understanding of a particular usage of the word "romantic."
- Identify realistic and romantic aspects of the work and lifestyle of the lumber woods
- Develop an arguable thesis about the romantic or unromantic nature of this work and lifestyle
- Defend that thesis in an essay using evidence from the Lumbering Excerpts

Procedure:

1. Explain or have students read the following:
Some say that the legend of Paul Bunyan and other tall tales of the Maine woods represent a romantic view of the lumberman's life. Romantic in this sense has nothing to do with love but with a sense that men were bigger than life then, that there was something adventuresome and inspiring about the work they did. It was not just work to be done to earn a living. It was work that had a value of its own, work that was worth singing or telling stories about. Romantic may also be used to refer to a lifestyle or sense of community. Maybe life was simpler, more hearty, more honest in the past.

2. Students in small groups or in the large group brainstorm answers to the following questions: What do you see in the excerpts and songs that shows a romantic view of working and living in the woods? What do you see that shows an unromantic, realistic, or even bitter view of the work and lifestyle? Students may use the Lumbering Unit II Activity #20 Worksheet (Same as Lumbering Unit II Activity #10 Worksheet).

3. Students individually develop theses in response to the following questions: Do the men interviewed in Lumbering Excerpts #1-4 have a romantic view of working and living in the woods? If so, is this view justified? Were the days before mechanization of woods work the "good ol' days"? The theses students develop should be arguable. In other words, it should be possible to imagine reasonable people disagreeing with the theses. It should also be possible to defend the theses using available evidence.

4. Students explain and defend their theses in essays using evidence from the Lumbering Excerpts, from the songs, from their own interviews, and from any other sources available to them. Students can use any worksheets or notes they have already completed, such as the Lumbering Unit II Activity #10 Worksheet. Students should include in their essays counterarguments that are thoughtfully considered and refuted.

Lumbering Unit II Activity #10 Worksheet

Romantic	Unromantic

Unit Evaluation Form

Name of Unit:______________________
Student Name:________________________

Unit Evaluation

1. Which activities were most difficult?

2. Which activities were easiest?

3. Which activities were most interesting?

4. Which activities were least interesting?

5. Did the instructions for any of the activities need to be improved?

6. How would you improve the instructions?

7. Are there any other improvements of the unit that you would like to suggest?

Self Evaluation

1. Which activities do you think you did well?

2. Which activities do you wish you had done more successfully?

3. How do you think you could have improved your own performance on this unit?

Open comments

What did you think of the unit?

Lumbering Glossary

bogan: a cove in a river where logs often get stranded in slow water

boom: a floating chain of logs used to enclose other floating logs; also, the area so enclosed

breakwater: in logging, a barrier used to create an area of calm water in a river for landing logs

bucksaw: a wood cutting saw set in an H-shaped frame

bull cook: the man who hauled wood and water to keep the camp supplied

calk: (also spelled **caulk)** sharp points worn on the sole of a boot or shoe to prevent slipping

calked: fitted with **calks**

cant dog: a short, stubby peavey without a pick at the end of the shaft (mod)

car: railroad car

crib work: structure made of criss-crossed logs used in constructing booms in rivers

deacon seat: the bench that runs in front of the bunks in a logging camp

drive: to send logs down a river in the high water

fix: to do all the jobs needed to make a good driving stream out of a poor one — blow rocks, remove drifts, straighten the channel, put in **wings** etc.

jam: a pile of logs stuck behind a rock or other obstruction in the river

jobber: one who buys logs from the logger and sells to the retailer

landing: a place where logs are piled along the edge of a stream or on the ice of a lake to be loaded on **cars** or trucks; a collecting point for logs

larrigans: high -topped mocassins

loading plant: a place where logs were gathered before hauling out of a river

P.I.: a person from Prince Edward Island

peavey: the famous woods tool, heavy handled, with a spike point and free-swinging hook, used in rolling logs all over North America. Said to have been invented by J.H. Peavey of Bangor, Maine. Spelled both **peavey** and **peavy.**

pick pole: a long pole with a twisted tip used to move logs

pulp wood: soft wood used to make paper

ramdown: a woodstove loaded from the top

river driver: one who works on a drive to keep the logs moving down river.

rolling tier: a pile of logs structured in tiers to allow for easy loading into a river or onto a railroad car

shanty: the camp in which the lumbermen lived

shantyboy: a lumberman or river driver

skid: to haul logs from the stump to a **yard**

skidder: a large wheeled tractor built to skid logs on rough ground

snub line: a line of rope or cable used to slow or secure logs being hauled down a slope

stepdance: dance usually done in place in which the toes and heels are tapped to the music

swamper: the person who keeps the roads clear for skidding logs

team: a group of work horses

teamster: a person who works driving the team of horses

twitching trail: a trail or woods road used for twitching logs

twitch: to drag or **skid** logs along the ground with a chain

wing: (also **wing jam)** a place on the drive where logs are allowed to fill up **bogans** or deadwaters so that other logs will move by

yard: a place where logs are piled before loading

Sources:

Funk & Wagnalls Standard College Dictionary. New York: Harcourt, Brace & World,1963.
McCulloch, Walter Fraser. *Woods Words. A Comprehensive Dictionary of Loggers Terms.* Portland: OregonHistorical Society, 1958.

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